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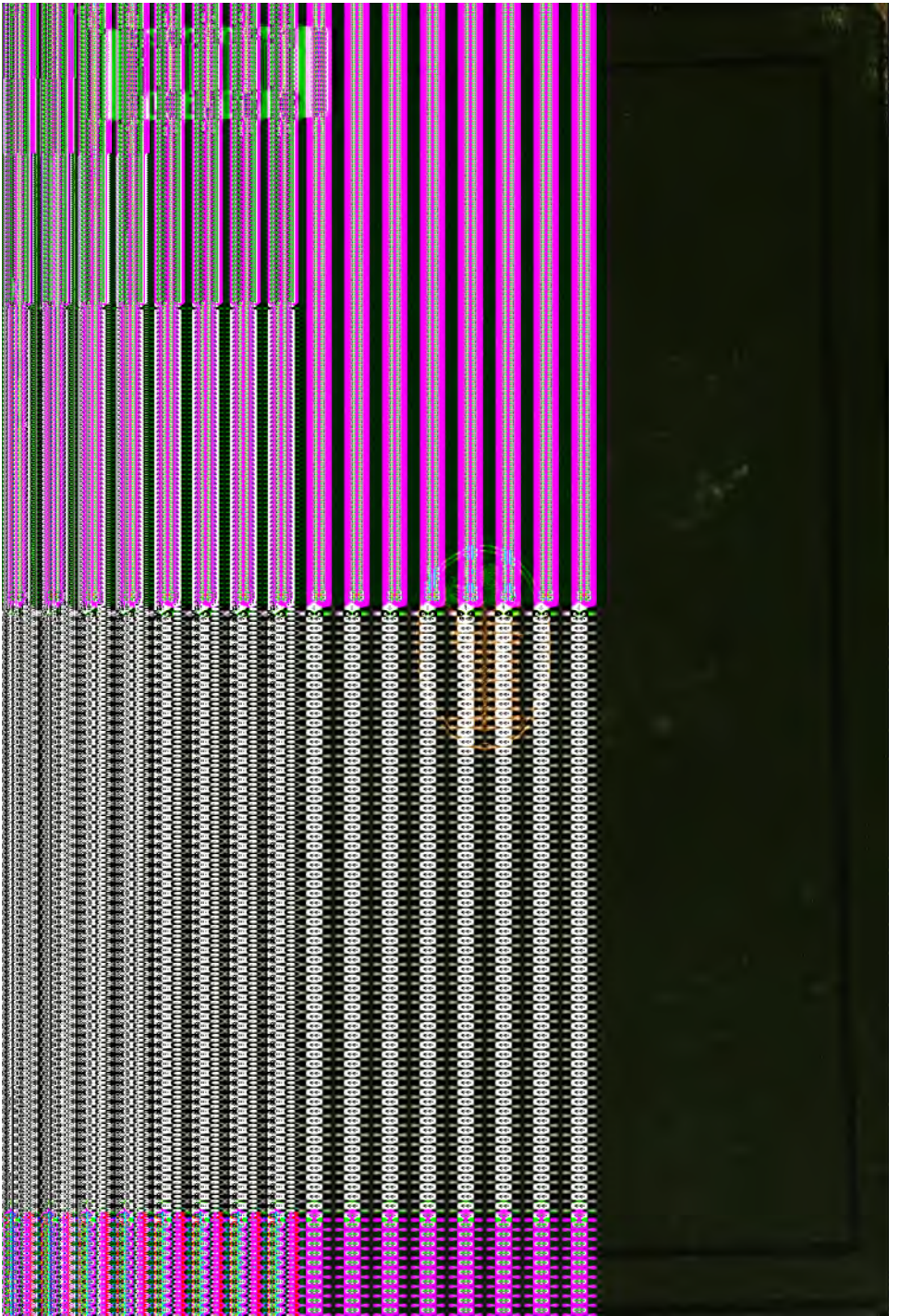
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THE
WEDGWOOD HANDBOOK.

A MANUAL FOR COLLECTORS.

TREATING OF THE MARKS, MONOGRAMS, AND OTHER

TESTS OF THE OLD PERIOD OF MANUFACTURE.

ALSO INCLUDING THE CATALOGUES WITH PRICES OBTAINED AT

VARIOUS SALES, TOGETHER WITH A

GLOSSARY OF TERMS.

BY ELIZA METEYARD,

Author of "Life of Wedgwood," "Wedgwood and his Works,"

"Memorials of Wedgwood," &c. &c.



LONDON:
GEORGE BELL AND SONS,

YORK STREET, COVENT GARDEN.

1875.

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PREFACE.



HE want of some Manual in which should be found the details necessary to a full comprehension of Wedgwood's multifarious works has long been acknowledged by connoisseurs and lovers of the fine arts. To supply this is the object of the present Handbook; and I hope it will be found to answer fully its intended purpose. I have, acting upon the advice of an eminent literary and scientific friend, classified the contents after the method of Wedgwood's original Catalogue, which, in its simplicity and effectiveness, is a striking memorial of the man.

Beyond this fact of arrangement, the work is truly original, and will be found no mere compilation. The information it attempts to give does not exist in books; but, for the major part, is the result of study, of observation of the finest collections, and of materials gathered from original documents. In addition to Wedgwood's own Catalogue of his fine art productions, I have added all which is valuable and interesting in Christie's Sale Catalogue of 1781; and at the close of the work will be found the priced Catalogues of the four most famous Collections sold in modern times; the Marryat, De La Rue, Barlow, and Carruthers Collections. To every item in Wedgwood's

original Catalogue I have attached certain numbers. These bear reference to the several editions of that simple, yet famous work,—namely, the first in 1773, the second in 1774, the fourth in 1777 (the third was a mere reprint of the second in French), the fifth in 1779, the sixth and last in 1787. Thus, by recollecting the dates of these several editions, the collector will, at a glance, ascertain, if not exactly at least approximately, the year in which a given cameo, intaglio, bas-relief, or portrait medallion appeared. This will, I hope, be found a valuable and novel feature of the Handbook, and one instantly ready to the eye of the inquirer. By this method every item has its date.

I have classified the different kinds and styles of vases ; and given fully, as I hope it will be found, not only their history, but also those characteristics of material, colour, ornament, and general finish, so necessary to the purpose of identification and arrangement. So far as I could, I have attached the date and designer's name to the more important bas-reliefs ; and this would have been done to a much larger extent had the bills of Flaxman and other modellers been preserved. There will be also found a considerable and most interesting list of hitherto uncatalogued bas-reliefs.

In the various papers relating to Wedgwood's fine art works, particularly in his letters to his partner, Mr. Bentley, nothing is more obvious than that a large number of his finest bas-reliefs, medallions, and cameos were submitted to a final process of high finish, which he terms "polishing." From 1775 till 1779, when the record of his letters fails us, his incessant efforts were directed towards hardening his jasper body, so that it might come out sharp from the moulds and be high in finish. "I am hardening my jasper," are his repeated words to his part-

ner, Mr. Bentley, "so that it may polish." "I find the jasper which has most of the waxen mixture in it polishes the best." And elsewhere he writes: "Surely we can keep a polisher now upon shanked seals of all kinds, cameos for rings and bracelets, and, above all, upon tablets, if they dare undertake them."¹ "In a box sent by last night's coach is a white, small tablet for Mr. Pollard to try his hand in polishing; and whatever will polish, that will do for any other coloured ground I may now send. I shall be glad to see some of the bracelets sent up with blue grounds, polished and set, or framed for cabinet gem pictures. An engine might be made to polish tablets, if a quantity were wanted,—to polish the raised as well as the plain parts with 100 points at once; but we must first procure the demand before we make any more machinery, having rather too much already."² I could cite numerous other passages to the same effect.

Why this question of high finish, or smoothing, or "polish," or whatever we may call it, is of great account at the present time is this—that forgeries of Wedgwood's finest pieces abound, and this high finish forgers *cannot* imitate. Its effects once mastered, it is a power in the connoisseur's hand. "The nuts, screws, and fastenings are capable of being imitated, and are so; and they are no real test of the genuineness of the piece. The lettering, marks, and numbers are all copied; but finish, undercutting, and fineness of the body are about the best proofs of old Wedgwood." So writes a famous connoisseur; but he thinks there could have been no finish after firing. Mr. Mayer is of

¹ Wedgwood to Bentley, Oct. 21, 1778.

² *Ibid.*, Oct. 27, 1778. See under section "Cameos," where Wedgwood, writing to his Birmingham moulder, Burley, distinctly states the fact of polishing.

the same opinion ; and Mr. Francis Wedgwood, whom I have consulted on this most important point, writes as to this exquisite finish of his grandfather's finest works, " I believe the fine smooth waxy surface was a matter of material or fire, or both." On the other hand, Mr. J. Bragg, the eminent jeweller of Birmingham, agrees with me that there *was* this final polish. The method, however, has not yet been discovered. The ordinary engraver's tools do not, as we find, produce it well, at least in the nicks and hollows of the cameo tried. A second method, by a soft pad, with oil and rotten stone ; and a third, with soap and pumice-stone dust, have been tested. This last polishes, but also reduces the delicacy of the work, at the same time softening the general appearance of the piece. " I do not think," writes Mr. Bragg, " this can have been the method ; and I am not *very* confident as to polishing having been done by the seal or glass-engraver's methods, on account of the nicety of following folds and features. Altogether the question awaits further experiment ; but I have no doubt that bas-reliefs and cameos were polished somehow. Finish such as this is what might be expected from men who had constantly looked at the exquisite real gem cameos of the antique and modern schools, all of which are polished."

The larger number of the seals were polished, some highly so, so also the larger intaglios ; as their light and shade, when submitted to the autotype processes, exquisitely show. The edges of many bas-reliefs were highly polished,—so were vases and other pieces. One of the trial pieces for the Portland Vase, given to me by the late Mr. Tulk and now in Mr. Bragg's Collection, shows polish in a marked degree, as it extends over the otherwise dead or dull surface. Cameos show it on the raised parts. One

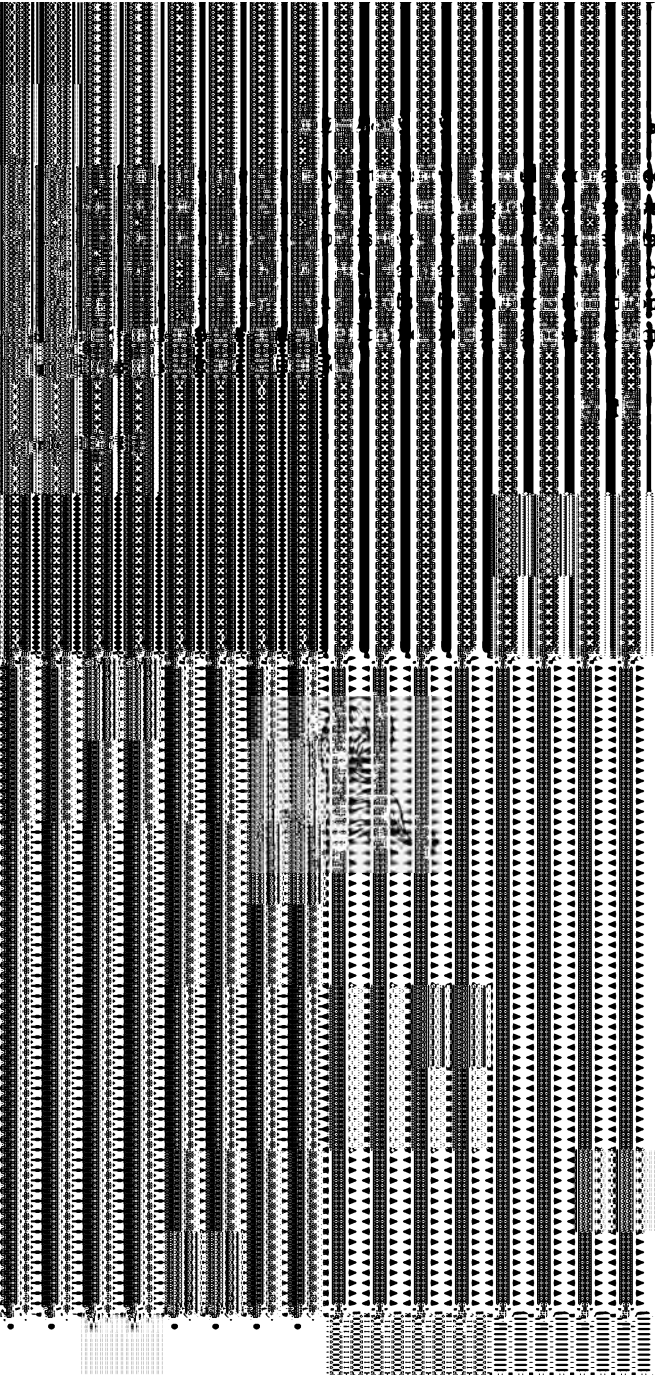
in the Bragg Collection, 3 in. long, oval, subject "Charlotte at the Tomb of Werther," shows this high finish plainly, when compared with unpolished specimens. This cameo, from a design by Lady Templeton, was not produced much before 1787; and thus we have for the continuation of this process a period of nine years between the production of the cameo in question and Wedgwood's written evidence that his bas-reliefs and gems were polished. A very large number of the portrait cameos in basaltes are very highly polished, heads as well as grounds; and thus it stands to reason, that if heads and delicate raised parts could be polished in one body, so also they could in another. Mere variation in colour could make no preventive difference. Of course, a large number of the grounds of bas-reliefs and gems are *mat* or dead, but these were purposely left so, and do not affect the argument. In going over many fine Collections for artistic purposes, both Mr. Bell, my publisher, and myself continually marked this high finish, which, in its perfection, is not brightness, but a delicate smoothness and finish most attractive to the eye. This was particularly the case with not a few of the gems in the Bowker Collection. A large number of connoisseurs agree with me, I am happy to say, on this question of polish.

Touch is, I believe, another true test of genuineness. This is disputed by one or two; but Mr. Mayer, whose knowledge enables him to detect in an instant forgeries of Wedgwood's fine old works, endorses my idea that touch is an invaluable guide. I can scarcely describe it in words. But it is, in all the finest specimens, an unctuous, velvety softness which permits the finger to rest a little while passing over.

I have not the remotest idea where the forged specimens

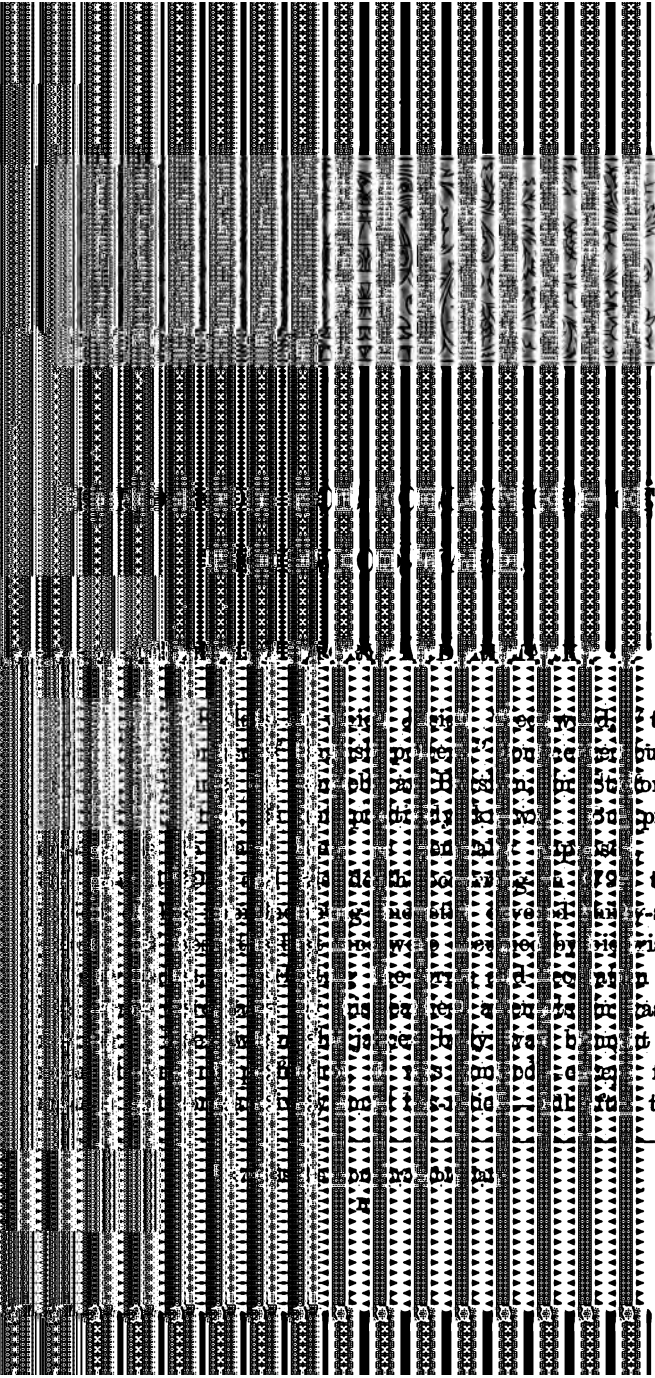
which abound are manufactured. Wherever it may be, whether in one manufactory or more, it is most disgraceful. It can only be for the sake of gain; and those who carry on such nefarious occupations would do much better if they sought to raise and carry on the fine arts of their country, instead of assisting in their degradation. A few years ago, a quantity of old black plinths, marked "Wedgwood and Bentley," were cast out from Etruria. These were eagerly bought up by persons interested in this sort of traffic, and now they are to be found figuring in shops with modern bodies and adornments. Last year Mr. Bragg detected one of these vases in the shop of an eminent London dealer. The forgery was pointed out, and the dealer, a most honourable man, had it conveyed away at once. With the higher class London dealers the collector is safe. If he will pay a good price, and if in doubt, trust to their judgment rather than to his own, he may secure undoubted specimens of fine "old Wedgwood."

During the progress of this Manual, which has fully occupied me for quite two years, I have been indebted to the kindness of several connoisseurs and friends. To the authorities at South Kensington; to Mr. Rudler, of the Museum of Practical Geology, Jermyn Street; to Mr. Isaac Falcke, for the loan of his invaluable Catalogues, particularly that of Christie's; to Mr. Glover, of Bebington, Cheshire, for the marks from the Mayer Museum, Liverpool, my thanks are due; as also to my valued friend, Mr. John Bragg, Hamstead Mount, Handsworth, Birmingham, who takes, like myself, a keen and truly artistic interest in the results of Wedgwood's multifarious labours. He has contributed many marks and monograms, as also several interesting items to the Glossary of Terms, and generally overlooked it.



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death of his partner, Mr. Bentley, in November, 1780; and thus we have crowded into the small space of fifteen years, a productiveness which, for beauty and general perfection, has remained unrivalled.

The scale of this production was in some branches enormous. The more useful class of goods—those which commanded the markets, and made, through the profit derived, the costliness of fine art a possibility—were exported to every part of the globe to which merchants could send ships, or agents and dealers penetrate. In some sections of artistic work—as in the case of the cameos—the number produced exceeds belief. Figuratively speaking, they were like the sands of the sea-shore. But the larger bas-reliefs—whether longitudinal, oval, round, or square—were necessarily fewer. Those prior to the discovery and slow perfection of the jasper body, were, if not black, made in a fine white terra-cotta or else biscuit body; and if the ground was to be of another colour, it was painted and the colour or colours burnt in. There were cases in which the reliefs themselves were variously tinted, as in many of the early Bacchanalian processions and sacrifices—where the vintage was embrowned, and even the Bacchanals, Cupids, chariots, and horses were tinted with hues expressive of vintage and a southern clime. The majority of these early bas-reliefs, especially those which were longitudinal and narrow, were chiefly used for inserting in the high stucco or wooden mantel-pieces of the period; but after the perfection of the jasper-body, 1775-1780, and the skill gradually attained of firing it in larger and larger pieces, many bas-reliefs were framed and used as pictures. To this circumstance, beyond all others, we are indebted for the preservation of some of the finest specimens. For even in their highest

state of perfection, the bas-reliefs were but little favoured by the architects. Occasionally they were used in the internal decoration of public offices or blocks of semi-official buildings; more commonly noblemen and private gentlemen of educated taste adorned their fireplaces with bas-reliefs and their ceilings with friezes; and in some few such cases the adornments have remained *in situ* to our time. But, as a rule, nearly all the bas-reliefs used in any way architecturally have perished. Placed far beyond ordinary reach, the reliefs became in time, from neglect and want of cleansing, filled up with dirt and discoloured by smoke. The generation which knew their history and recollected their fashion had passed away; and those who followed, being ignorant of their value and merit, and their relation to the artistic advance of the eighteenth century, came to view them as eyesores rather than ornaments. And when, after the Peace of 1815, architectural change set in, their destruction appears to have been rapid. Tall mantel-pieces gave place to low ones, and panelled and stuccoed walls to those painted and papered. Dirty and discoloured, and too often cracked: by heat or broken in removal, a countless number of Wedgwood's bas-reliefs found their way into the hands of ignorant foremen and labourers, and finished their career on the rubbish-heap; or at best in the waste-dealers' hands, or on the walls of dilapidated suburban summer-houses. Occasionally, but not often, they were rescued from their ignominious fate. Those which were framed and used as pictures have been best preserved. Yet even here, the loss through carelessness, neglect, but mostly ignorance, has been great. The finest cameos are becoming rare; and the intaglios and seals still rarer. The waste in the former—from about the beginning of the present century—is probably very great.

For so little did Wedgwood's cameos come to be regarded, that his own grandchildren played nursery games with them; and the sons of an eminent potter, who are still young men, recollect using them for all the purposes of marbles and counters. They were abstracted from furniture, boxes, toys, and knick-knacks, for the simple reason that they were considered old-fashioned; and as ornaments their use passed gradually away. They fell into the hands of waiting-women, children, and second-hand dealers; and their finest specimens, whether set as hair-pins, brooches, bracelets, seals, buckles, or chatelains, were, a few years ago, scarcely saleable at any price.

Of the vases a very large number are existing at the present time. In the black, otherwise basaltic body, they are to be found in every public and private collection; in the latter especially. Examples of the finest period of the black ware—that of Wedgwood and Bentley, and always so marked—are most desirable. Their beautiful ovolo forms, their husk and drapery festoons, their mask, goat's head and serpent handles, their spiral and fluted ornamentation, and their fine colour, whether surface-polished or not, make them among the most lovely and perfect of Wedgwood's works in fine art. The same may be said of most of the principal bas-reliefs and other objects in the same body, whatever their form may be.

The vases in the crystalline bodies are still numerous. Whether they imitate jasper, porphyry, agate, or other crystalline stones, they are, in their best examples, wonders of chemical and ceramic art. Many of the early specimens are coarse and spotty—their veining mere spurts of colour thrown upon a cream-ware surface; but the later and finest vases have bodies richly mixed throughout, and show well the high polish they received on the lathe. The largest

are much rarer than those of medium size ; and when they show gilding, which they mostly do, time has so mellowed its gaudiness, as to greatly add to and enrich the surface-polish.

The black vases with white reliefs are rare : it was apparently a contrast in colour never very favourably received, though some beautiful examples are preserved. The encaustic painted vases are of varying degrees of merit. Those truly antique in form and decoration are not frequently to be met with, especially in sets. It may be that an unusual amount of these fine vases remain in the hands of their first purchasers, and still occupy their original places in libraries, galleries, and recesses ; and accident has possibly thinned their number, but whatever be the cause, they are rare. Of the commoner sorts—those coarsely, gaudily, or faintly painted on shining black bodies—there are enough, as there are also of vases of red with black bas-reliefs. Wedgwood rarely or never excelled in his red bodies, though there are occasionally good examples ; and, on the whole, it is questionable if any of his works in red ever approached in beauty of colour and softness of touch those of his predecessors the German Elers ; and they certainly never reached the fineness of antique examples. Critically speaking, Wedgwood failed in this direction.

All the jasper vases date from 1782 ; for they were first exhibited at the re-opening of the warehouse after the sale, at Christie's, of the whole stock of ornamental ware in the December of 1781. Used chiefly for the adornment of mantel-pieces and buffets, and placed too often in positions open to accident, they have, apparently, suffered more from partial damage, or entire destruction, than the other classes of vases. Happily, however, splendid exam-

ples remain, in the varying shades of blue, sea-green, and, more rarely, pale pink jasper; and where their form and colour are good, their bas-reliefs and general decoration in keeping as to design, and well undercut, they are of the greatest value. Our National Collections are very far from being as rich as they should be in either fine bas-reliefs or these superb and unique vases. But all private collections are more or less liable to dispersion; and thus in course of time, if Government be sufficiently liberal, the chief of these fine works may become national property.

There are always links, however slight and hidden from ordinary observation, which carry an art or a science through periods of decadence to those of revival. Equally are there persons, from natural taste or cultivation—generally speaking both combined—who preserve and collect objects of artistic merit and beauty from nobler motives than such as belong to fashion or custom. Thus, through the period—probably extending from about 1810 to 1835 or 1845—during which Wedgwood's wares, both artistic and general, fell into comparative desuetude, and became gradually so little known or cared for as to sell at a tithe of their value, collections were preserved as also formed. This latter was particularly the case during 1829. At the close of that year Wedgwood's London warehouse, then in York Street, St. James's Square, was given up. During the summer and autumn preceding, all the goods were sold gradually off in lots; modern and indifferent specimens going together with old works of the rarest merit. Through this circumstance the nucleus of many modern collections was formed, and a vast amount of specimens were thrown into the general market. Yet their value was little known, and their price did not rise; and even sixteen years later, when three lots of choice vases were disposed

of, with other articles of *vertu*, at the sale of a portion of the Beckford Collections, at Lansdowne Tower, Bath,¹ they were simply recorded as "specimens of old Wedgwood," and sold, probably, in comparison with objects in oriental porcelain, for a mere trifle. Ten years later Wedgwood's works were better known, though prices were still low; but the day of strange and unmerited oblivion was over, and after the International Exhibition of 1862, the Staffordshire Renaissance set in.

From that period to the present the search for his works has been eager and unceasing. Every province in the United Kingdom, and every country on the Continent, has been ransacked. It is said that experienced dealers have so thoroughly searched Italy, from Sicily to Lombardy, that none but stray specimens remain; and at one time Wedgwood's works must have existed there in considerable numbers, for he exported largely to Parma, Milan, Bologna, Leghorn, and Naples. France also received a vast amount of his best goods, though now so rarely found there. St. Petersburg and Amsterdam were likewise important centres of his foreign trade; and for this reason probably their respective countries are now prolific hunting-grounds for dealers and collectors.

Country sales are the chief resource of the London dealers. Provincial newspapers are scanned, agents are employed, and, by a natural process, all the best and choicest specimens of "old Wedgwood" find their way into the London market. That very many covetable objects still remain in the hands of the descendants of their first possessors is certain; and, scattered all over the United Kingdom—in country halls, houses and parsonages—vases,

¹ Sold November, 1845; lots 437, 585, 635.

plaques, medallions, flower-pots, and countless other objects, still occupy their ancient places on mantel-shelves, buffets and walls, and in china-closets and other nooks. Even now, in spite of railways, electric telegraphs, and newspapers, England has her "sleepy hollows," where the stir and artistic culture of the age are unfelt and unknown; and where, from entire ignorance of Wedgwood's fame or the beauty of his works, many a delicate and choice memorial of his skill is either not valued at all, or simply because it belonged to some grandmother, maiden aunt, or other ancient relative. Occasionally, good specimens are found in farm-houses, rustic inns and cottages. Their history is generally, that they have been bought piecemeal and cheaply at neighbouring sales, or have passed by various means into the hands of friends or old domestics. But in places of this sort they are not likely to find any lengthened resting-place. The energy of collectors is unceasing. They enquire at cottage doors; they make their way to homesteads, and ask to look at any old English wares the owners may possess. No place is too remote or too unlikely for this search. Even the cottages on Dartmoor have been visited, and, as we understand, not in vain. In the first dawn of this Renaissance of Wedgwood's works, collectors bought cheaply, and often in the strangest places. Mr. Barlow saw his well-known Etruscan inkstand amid the dirty odds and ends of a waste dealer's stall in Salford. Enquiring the price, the mistress said 4*d.* For this sum he bought it, and received £5 for the same piece at the sale of his collection in May, 1869. Mr. De La Rue bought his basaltic copy of the Somnus or Sleeping Boy, from a small dealer for £5. He valued the work at £120, though it realized but £27 at the sale of his collection in November, 1866. Not long ago an enthusiastic

collector saw a fine dessert dish in the window of a confectioner's shop in Sidmouth. Entering and eyeing it fixedly, the mistress supposed that his business related to the buns it held. "Do you want one, or more, sir?" she asked; "All the buns, and the *dish* into the bargain, if you please." So it was bought at a handsome price. But the romance of fictile art would fill a book. Occasionally fine things are hidden away in closets, and only reappear after many days. Some fifty years ago, the beautiful wares of many possessors passed into the hands of a relation, and were set away in a large closet of a parsonage house, in a picturesque town in Shropshire. This house was let to successive occupiers, and when, in his old age, the wealthy owner either was reminded of, or himself recollected, this hoard, and had it removed to his country hall, it was found that the closet must have been unlocked, and no inconsiderable quantity of the contents used or removed by some of the occupiers, for vases and other pieces, chiefly oriental, were missing. Enough, however, remained to cover from end to end a dinner-table of very large dimensions. Choice things were among them. Specimens of early Staffordshire wares, which such a collector as Enoch Wood would have delighted in; choice examples of Worcester, Bow, and other English porcelains; and delicate examples of Wedgwood's table articles in basket, shell, and other ornamental work. The tinted shell salt-cellars and their appropriate spoons were of his best period. The value of the hoard thus brought to light soon became known, for the sale following the owner's death was well attended by the neighbouring gentry, and by dealers from distant parts. Wedgwood's graceful toys were eagerly bought up, as were also the examples of old Staffordshire wares and English porcelains. A beautiful pair of old Worcester fruit-baskets,

exquisitely covered with flowers in relief, were sold to a relative for eight guineas. They were worth much more.

Just as Wrexham, Denbigh and Chester are the sources from whence dealers chiefly gather the Thomas Toft dishes, and the other coarse and high-coloured pottery common to the period from the Restoration to the close of the reign of George II., so the neighbourhoods of those English centres in which Wedgwood had agents, and occasionally warehouses for the storage of goods, are, even yet, not unlikely fields for search. Of these centres, Bath was perhaps, the most important. The warehouse in Westgate Buildings, and afterwards in Milsom Street, was kept, for full twenty years, by a person named William Ward, whose wife was a near relation of Bentley. Thither Wedgwood consigned a large amount of his choicest wares—in the shape of flower and root pots, dinner and tea services, and small ornaments. The majority of purchasers probably belonged to the fleeting crowd of fashionable visitors, who carried away with them to all parts the wares they bought; still enough must have been dispersed over the surrounding country to make Bath and its far neighbourhood good ground for collectors. Exeter, Salisbury, Winchester, Southampton, Chichester, Faversham, Hertford, Colchester, Norwich, Cambridge, Shrewsbury, Liverpool and York, were all of them centres of this kind. From Exeter goods were carried by gangs of packhorses over all the remote parts of Cornwall and Devonshire. It is therefore not unlikely that specimens of value may still be found in those directions.

Naturally enough, the ornamental section of Wedgwood's labours has been better preserved than the useful. The wear and tear of daily service, the carelessness of un-

skilful servants, and the liability, even of the finest pottery, to crazing—that is, to the minute cracking of the surface-enamel when exposed to heat, especially when greasy—render perfect dinner services of the finest period extremely rare. Fragments are to be found everywhere. Here a tureen, or sauce-boat; there a dozen plates, a side dish, or a centre-piece. Dinner and supper sets, nearly perfect, have latterly been found in Holland; but they are generally not older than the beginning of the present century. Fine and perfect dessert services are less rare; while, judging from accounts and papers, various kinds and descriptions of goods have utterly perished, as specimens are now unknown.

London, as a matter of course, is the chief market, both for the sale and purchase of Wedgwood's fine art works. The dealers, generally speaking, are fair critics as to the value and perfection of the works in which they deal; and, if high prices can anywhere be obtained, it is at such sale-rooms as Christie, Manson and Woods; and Sotheby, Wilkinson and Hodge. Such firms deal only, as far as they know, with collections of note; and where the preparation of the necessary catalogues is left to their discretion, the lists carefully distinguish between "old" and "modern" Wedgwood. But neither auctioneers nor collectors are faultless critics or judges. Modern specimens are often, and not always designedly, mixed up with old; and collectors, in that unwise spirit of vanity which seems with many a contingent of possession, over-rate too readily what they have to sell, by assigning every conceivable piece of ornament which is in relief to designs modelled "by Flaxman." Were a true knowledge of the feeling and manner of the great English sculptor's work more diffused than it is, and as we believe with the advance of artistic culture it will be,

these mistakes, too often designedly made for the purpose of gain, will not be so readily accepted for truth. Flaxman had nothing to do with many of the designs imputed to him, and it were a pity had it been so. In London, nothing glaringly unartistic or defective would be received into first-class sale-rooms, though works of this character are too often seen in shops and windows of an inferior kind. But in large country towns, such as Liverpool, Manchester, Birmingham, Leeds, or Norwich, where the necessary knowledge and criteria are not so easily acquired, general sales of what is announced as "fine old Wedgwood" should be studiously avoided by those who wish to acquire true and first-rate specimens. Sales of household goods, whose possessors have been known, and in which "old Wedgwood" is included, is quite another thing; but even in cases of this kind, imperfect and modern specimens are too often interpolated. In the early days of Etruria no "wasters," as defective articles are called, were allowed to be preserved, unless the defect was very slight indeed. But now it is a custom throughout the Potteries to have rooms for ware of this kind; and modern Etruria has them, as the rest. This is known as well to London as to provincial dealers; and hence is generally derived those parodies in material, colour, form, and workmanship of Wedgwood's old designs, so common in the windows of tobacconists', pawnbrokers', and dealers' shops. Even bas-reliefs, defective in every respect, are brought into the market. Not long ago a gentleman of eminence in a northern town was induced, on the assurance that they were "from Flaxman" and "very fine," to purchase the "Birth of Achilles," and other bas-reliefs, from models by Pacetti. A high price was given for them, and they were framed and hung up as works of fine art. Not long after a critical eye pointed out glaring defects, which rendered

them utterly worthless. The ground colour was bad ; the fields were so warped as to stand up in wavy ridges ; there was no undercutting or polish of the reliefs, which besides had more the appearance of chalk than jasper. But all such artistic "takes-in" might be avoided, by an appeal to a connoisseur likely to be informed on the necessary points of fineness and authenticity.

A glance at the Catalogues will show that the Renaissance of fine old Wedgwood ware has not been effected without the usual extravagance and fluctuation in price attendant on all revivals ; arising chiefly from undue fame of collections, the catch-call of "by Flaxman," and the eagerness of competing bidders, rather than rarity or pure artistic excellence. Without doubt, genuine examples of fine old Wedgwood are worth much. As time wears on, and they are more and more sought for, for our national and other public collections, their price will still advance, simply on the economic principle of limitation of quantity. But, even then, thus much must be recollected—that æsthetic art, absolutely such, and useful art, however excellent, are widely different things. Take one example. In the sale catalogue of the Barlow Collection, at the end of this volume, will be found a pearl-ware teapot, realizing the enormous price of £11. Now, intrinsically speaking, no teapot Wedgwood ever made was worth that sum. But when we come to the bas-reliefs, medallions, vases, busts, and cameos—when we have such purely Flaxmanesque designs as the "Dancing Hours," the "Apotheosis of Homer," or "A Floral Sacrifice"—when the colour, polish, and undercutting are fine, and the whole field is in decorative keeping, *then*, and only then, are prices of specimens justly high ; not solely on account of their excellence and intrinsic value, but because, as time advances, the

finest examples of his art-workmanship must become, in his own phrase, "worth anything."

While on the question of value, it must not be forgotten that often in the case of the finest pieces, the jasper vases especially, incongruity and mixtures of styles lessen not only their intrinsic value, but are a great defect. As, for instance, a classical design in one part, a modern in another, crowned by an ornamentation purely Cinquecento, or by terminals markedly Egyptian in style. But when form and decoration are alike purely classical, and where this classic spirit is carried out in every detail, price becomes a secondary consideration.

In many instances, particularly in the case of the busts in basalt, modern specimens compete most successfully with old ones. Even to the end, Wedgwood advanced towards perfection in his work. Thus there are some vases far better than others; and busts of which the earlier are often small and imperfect. When such is the case, and when their modern prototypes are fine, as in many instances—say that of the bust of Voltaire, or that of Mercury from the model by Flaxman, it is better to possess a modern copy than give an exorbitant price, or take up with what is defective, simply because it was made in the eighteenth instead of the nineteenth century. Many of the modern copies of the old bas-reliefs are really excellent; but the same cannot be said for the cameos, which are markedly inferior, and worthless as gems. There is not pains enough bestowed on their manufacture, for what was the work of men and artists in the old days is now assigned to boys; and processes merely mechanical take the place of individual care and skill. Modern vases in basalt are also excellent specimens of art manufacture.



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**MATERIALS OR BODIES INVENTED OR IMPROVED
BY WEDGWOOD, WITH APPROXIMATE
DATES.**

1. Cream colour ware. Improvements on original body 1753, 1763
2. Basaltes, or black body. Improvements on the old Egyptian 1762
3. Crystalline, or variegated bodies 1763
4. Bronze ware 1768
5. Fine white biscuit ware 1773
6. Fine white waxen terra-cotta 1774
7. Jasper 1775
8. Gold bronze 1776
9. Red ware, or Rosso-antico. Improvements 1776
10. Pearl or dead-white ware 1779
11. Mortar material 1779
12. Cane colour. Improvements 1780

REMARKS.

1. Cream colour. This ware was made in the Potteries as early as 1725. The body was at first a mixture of marl and flint, but at a later date it was com-

posed of the finest native clay mixed with flint carefully prepared. The ware was further improved by Aaron Wedgwood and Enoch Booth of Tunstall; the latter of whom was the first potter who fired his ware twice, thus bringing it into what is called the biscuit state before dipping it into the fluid glaze. Its next improvement was by a firm of skilful potters of the name of Warburton; till, finally, in the hands of Josiah Wedgwood, it became the recipient of the enameller's best art, and was considered worthy of the tables of princes and nobles. The distinctive quality of Wedgwood's cream-colour ware was the introduction of Cornwall clay; but its superiority was in a great measure due to improvements in the processes of its manufacture, and the fineness of its glaze. It must be recollected by collectors that the colour of Wedgwood's cream-ware varies from an extremely light primrose or straw-colour to the deepest saffron. This difference chiefly arose from variations in the clay. The dark tints are much rarer than the light, but the objects formed in them are almost always of fine quality, and thus desirable. Some splendid specimens in basket-work, and of the deepest saffron hue, were in the collection of the late Mr. Hamlet, Beacon Hill, Camden Town. Wedgwood had often great difficulty in obtaining the tint required by his customers, and this more particularly in the case of matches. In February, 1768, he wrote to his head clerk in London: "With respect to the colour of my ware, I endeavour to make it as pale as possible to continue it *cream-colour*, and find my customers in general, though not every individual of them, think the alteration I have made in that respect a great improvement. But it is impossible that any one colour, even though it were to come down from heaven, should please every taste, and I cannot *regularly*

make two cream-colours, a deep and light shade, without having two works for that purpose. Nor have I any clay to make with certainty a very light colour for tea-ware."

The beauty of form and the perfection of colour and finish render the more ornamental portions of Wedgwood's dinner and dessert services in cream-colour most desirable objects for the collector. Many of the centre pieces, fruit baskets and dishes, plates, saltcellars, mustard-pots, cream and jelly cups and spoons, are perfect gems of art. It is to be hoped, with the advance of public culture, that this beautiful coloured ware will resume its old place on our tables, and thus supersede the ugly dead white hues of modern services. Very fine specimens of full toned cream ware were made at Etruria during the first decade of the present century, and of these there are examples both in Jermyn Street and at South Kensington. The Messrs. Wedgwood at Etruria are now reproducing the old tints, forms and decorations, in a manner alike worthy of admiration and patronage.

The elder Wedgwood used his improved cream-ware for a variety of purposes, besides those connected with the service of the table. Most of his early vases, and many of his flower and root-pots, small statuettes and other ornaments were made in this body, and then variously coloured and ornamented. These will be subsequently referred to.

Black ware has been made in England from time immemorial. It was one of the specialties of Roman manufacture in this country. During the Middle Ages much of the common ware was black, and a large portion of the tilework used in pavements was of this colour. The Elers seem to have been amongst the first of the Staffordshire potters who sought to improve this body. It is supposed that they used red clay and ironstone only; but the result, if less

2. Basaltes, otherwise Egyptian or black body.

complicated, was not so good as that produced by Wedgwood. His Egyptian black, or basalt, as he eventually named it, was composed of native clay, ground ironstone, ochre (procured from the deposit of oxide of iron found in coal mines), and oxide of manganese. As early as the first edition of his Catalogue, 1778, he calls this body "a fine black porcelain, having nearly the same properties as the basalt, resisting the attacks of acid; being a touchstone to copper, silver and gold, and equal in hardness to agate or porphyry."

Most of his imitators sought to rival him in the manufacture of this body, but never succeeded; although some of Palmer's, as also Neale's productions, were passably good. Connoisseurs will observe two, if not three shades, in Wedgwood's black. The one more or less shining, the other a dull or dead colour. In the first are nearly all the fine vases, bas-reliefs, large and small medallions, intaglios and ornaments of the "Wedgwood and Bentley" period. This fine polish was more usually produced by the lathe, though occasionally by the application of a varnish, which was burnt in at a red heat. The dead black vases and other pieces usually belong to a later period than the shining. The difference was probably caused by some slight change in composition, or by the absence of all but surface-smoothing on the lathe. In many cases the composition of the ware was rendered such as to have the appearance of being unfired.¹ Vases of this kind were particularly admired by Sir William Hamilton and other connoisseurs. The dead black basalt

¹ "I have observed for some years past that all people of fine taste admire the colour of our black ware before it is burnt. We are trying a few vases to be of that colour when burnt, and will send them up for your approbation. Lord Warwick wished they could do without burning."—*Wedgwood to Bentley, Sept. 12, 1776.*

is much, and often admirably used, chiefly for busts, at Etruria at the present date.

The Etruscan painted vases are mostly in the dead black basaltic body, the painting being afterwards effected in encaustic colours, and then burnt in. Some of the early vases, both basaltic and encaustic painted, as also many of the busts, have an over polish, which is a great defect. The purchase of such examples should be avoided.

Generally speaking, Wedgwood's black ware is very fine, and infinite in its character and variety. The vases, medallions and figures in this fine body, should have a prominent place in every good collection.

These, like many others, had long been known to the Staffordshire potters before
3. Crystalline or variegated bodies.

Wedgwood took up their improvement. What he effected in this direction is simply marvellous, being a creation rather than an improvement; and none of his works give greater evidence of his profound chemical and mineralogical knowledge than these varied imitations of the finest crystalline stones. In all the higher specimens, the veining absolutely reproduces the charming and graceful artlessness of nature; and the hardness and compactness of the body allowed of a polish which is unrivalled.

Dr. Plott, in his "Natural History of Staffordshire"—a work published in 1686, but written some years previously—describes the process of painting vessels with various coloured liquid clays, so as to give, when fired, the appearance of veining; but long prior to that date this painting or veining had suggested the higher and more artistic process—mixture in the mass. When Wedgwood first took up the work, his veining was produced by colour-scattering or painting merely; but as he improved

his substances or bodies, by making them pass through a greater fire, and, thus hardened, susceptible of a higher polish on the lathe, he produced his variations of colour by blending these clays together. His first variegated pieces were thus mere cream-colour variously coloured, but afterwards such pieces were veined throughout; and so far as they remain to us at this day, are of higher quality as pottery, and necessarily of more intrinsic value. But the first process was always convenient to him, as it enabled him to paint up his old stocks of cream-coloured ornamental ware—vases, pedestals, flower-pots and things of that sort, and send them as new into the market.

This sort of transformation is often remarked upon in his letters to Bentley, and the two processes are thus distinctly indicated:—"I have reserved my house at Burslem for Mr. Rhodes and his men," wrote Wedgwood to Bentley, in November, 1769—"it is quite ready for him, and when he comes you shall have Mr. Bakewell; but we must have some one here to vein and finish the vases, and if Bakewell goes before Mr. Rhodes comes, we have nobody, and that business must stand still the while." Seven years later, the higher stage had been reached, and the pebble vases were truly such, for he wrote thus again to Bentley under the date of January 27, 1776:—"I observe what you say about pebble vases in general, and take the benefit of them as I proceed in this branch; but the mixtures and colours too, after all the attention we give them, are liable to so many accidents and alterations from the workmen's *unhandiness* and want of ideas. From the uncertainty in firing, &c. &c., which accidents we cannot command, that much will at last depend on the chapter of accidents. For instance, when the clays are perfectly mixt, to produce a *wildness* and *estraganza* in

the pebble, if the workman gives the batts a twist *edgways*, instead of keeping them flat when he puts them into the mould, a line of stringiness is produced, which shows the pott instead of finely variegated. Again,—if we mean the general complexion of the pebble to be light and they meet with a heavy fire in the biscuit oven, the stronger colours and middle tints will be many shades darker than intended, and the light colours in the mixtures rather lighter, which annihilates all the middle tints, and produces a disgusting tawdry harshness. I could mention many more accidents we poor potters are liable too.”

Wedgwood aimed at and effected a great variety in his colours and veining; and these variations he thus refers to in a letter to Bentley under the date of February 13, 1770:—
 “Pebble vases. Suppose we call those barely sprinkled with blue and ornaments gilt, *granite*; when veined with black, *veined granite*; with gold, *lapis lazuli*; with colours and veined, *variegated pebble*; those with colours, and veined without any blue sprinkling, *Egyptian pebble*.” He also imitated black marble, and he produced other mixtures which he called “Holy Door” and “Jaune Antique.” The first is supposed to be the mixture often seen of light puce or mauve colour varied by gilt and white; the second, a rich saffron colour mixed with black. But, more correctly, the mixtures and their names are as follows:—

Serpentine	.	Grey and green.
Agate	.	Brown and yellow, with some- times grey and white.
Verde antique	.	Dark green, grey and black.
Green jasper	.	Green and grey.
Grey granite	.	White and black.
Red porphyry	.	White on red.

The collector will find a great variety of ornamental goods in these beautiful bodies. Flower-pots, candlesticks, ink-stands, basins, plates, and occasionally tazze; but in the form of vases they attain their chief perfection.

None of Wedgwood's bodies present so many difficulties to the student and collector as these. The differences are, in many instances, slight and impalpable; yet, without some conception of them, it is almost impossible to pass judgment upon the excellencies or defects of the cameos and bas-reliefs.

Wedgwood began his experiments on white bodies at a very early date—probably while he was in partnership with Whieldon. By the use of Dorset and Devon clays mixed with flint, a body really white had been first obtained in the Potteries; and this was further improved by the use of moorstone, otherwise Growan stone, and Cornish clay. Ceaseless experiment in the direction of quality, quantity, mixture and firing of materials, enabled Wedgwood at length to produce a biscuit or terra-cotta body finer and whiter than any yet seen, and one capable of receiving polish. But this was not sufficient. He wanted a finer and harder body still, for gems and bas-reliefs. For this purpose, experimentalizing on various minerals and stones, and led by the suggestions of one or more chemists, he found in the heavy spar, known as baryta, the precise substance he required. In 1774, he had so far perfected this new body as to announce it, in the second edition of his Catalogue, published in that year, as “A fine white terra-cotta of great beauty and delicacy, proper for cameos, portraits and bas-reliefs.” Two years later, the biscuit ware bearing the same heat as the basaltes is distinguished by the word “waxen;” and the body finer still is first heard of as “A

fine white artificial *jasper*, of exquisite beauty and delicacy, proper for cameos, portraits and bas-reliefs," and in the sixth and last edition of the Catalogue, published in 1787, we have "White porcelain biscuit, with a smooth wax-like surface, of the same properties as the basaltes except in what depends upon colour," and "jasper—a white porcelain biscuit of exquisite beauty and delicacy, possessing the general properties of the basaltes, together with that of receiving colours through its whole surface, in a manner which no other body, ancient or modern, has been known to do. This renders it peculiarly fit for cameos, portraits and all subjects in bas-relief; as the ground may be made of any colour throughout, without paint or enamel, and the raised figures of a pure white."

The fine white terra-cotta was used for many purposes; but to simplify the matter we will keep in view the two last-named bodies known as biscuit and jasper. The former densely opaque, white, hard and more or less waxen, as the potter designed; the latter semi-opaque, intensely white (sometimes however with the faintest blue tint), and in every respect more porcellaneous.¹ These varying effects were produced by the presence of the carbonate or else the sulphate of baryta, or by the two combined, in varying de-

¹ "There are two kinds of white in jasper—one a bluish, the other a yellowish tinge. The latter is its natural colour, the former is produced by a very little blue."—*Wedgwood to Bentley, Feb. 28, 1776*. Wedgwood considered himself in full possession of jasper, May 15, 1776. In November of the following year he was still effecting improvements. Still later he writes, October 16, 1778: "I have now conquered every difficulty, which have not been a few, in the management of the jaspers, great as well as small, and wish very much to diffuse them properly." He found his waxen gems sharper than those in jasper. He therefore made experiments for jasper with greater sharpness, and adds, June 25, 1779, "Hardness will be a characteristic of Wedgwood and Bentley's cameos."

gree; the sulphate being always largely employed in the production of the finest jasper.

Thus the dense, hard, white, highly-polished biscuit—waxen or not, as the case may be—is seen usually in the high reliefs of the portrait medallions, in the bas-reliefs of the plaques and tablets, and in some of the cameos; while the semi-opaque, porcellaneous, exquisite, half alabaster-looking material is more frequently seen in the class of gems. In fact, this semi-opaqueness, if overdone, was sometimes, and still remains, a defect, showing as it does the blue of the field beneath; and, ultimately, this seems to have been guarded against by the modeller not aiming at over thinness in his lower reliefs, but leaving the lapidary to effect some of the finer lights and shades in the final process of polishing.

Among criteria of works of the finest period none is more certain and absolute than this of the texture of the white reliefs. Let the eye and finger acquire what is true as to colour, grain, condition and touch, and there can be few or no errors of judgment. Except in cases where unusual pains and superintendence have been bestowed, as in works prepared for the International Exhibitions, none of the modern cameos, medallions and tablets approach the old in the quality and perfection of the body of the reliefs. They have all more or less a chalky appearance, and apparently, perhaps in consequence of this marked inferiority of body, there is rarely seen, unless in the exceptional cases referred to, any undercutting or polishing. In other cases, and by far too many, both field and relief wear too much the appearance of common pottery. It is said that materials for these fine bodies are not now to be acquired. But if baryta, both as a sulphate and a carbonate, was the material on which Wedgwood depended for his finest effects

in the composition of his jasper, this mineral is still to be found in many places besides England. It may be that the true proportion of ingredients is now unknown; or that Wedgwood never revealed some of his more occult processes; but the more likely truth is this—that lavish pains, ceaseless superintendence, and the desire not to fall short of absolute perfection, are things not of the present day; for such arise more from the energy, pains, and anxieties of masters, than from the labours of workmen.

None of Wedgwood's imitators, not even Turner and Adams, ever approached him in the quality of the jasper-body, uncoloured especially; his foreign imitators failed ludicrously; and if the true characteristics of fine jasper be once acquired by touch and sight, imitations are easily detected—foreign ones especially. A few connoisseurs prefer the waxen biscuit; some the dense, highly-polished jasper, as seen in the high reliefs of the best medallions; others, the half pellucid beauty and velvet softness of the reliefs as seen in the cameos of classical design. There can be no doubt that the body of the last, which rivals the antique gems in so many respects, is the finest.

In April, 1777, Wedgwood first introduced his jasper wash. Concerning it he thus wrote to Bentley:—"In the box by the coach are two heads with exquisite blue grounds. I wish we may be able to make you some tablets in this way. They are coloured with the cobalt at 36s. per lb.; which, being too dear to mix with the clay of the whole ground, we have washed them over; and I think them by far the finest grounds we have ever made." At a later date, objects in ordinary bodies were sometimes covered with a thick jasper coating, and their edges polished, as in the case of cameos; or, if hollow ware, they were rendered white inside. At the present day, all the fine jasper made at Etruria is coloured in the mass.

It must be recollected that Wedgwood used his biscuit or fine white terra-cotta body, both polished and unpolished, for countless purposes—such as bas-reliefs for chimney-pieces, figures, heads in frames of the same, candlesticks and many other articles. It is easily distinguishable by the practised eye; though it was much less used for fine art purposes after 1781 than previously. It stood its ground more with foreigners than with ourselves, as bas-reliefs in polished biscuit came cheaper than those in jasper. Let the collector and connoisseur look well to the condition and quality of the white bodies. Hardness, density, colour, opaqueness, or semi-opaqueness as the case may be, polish and undercutting, being all criteria which, under varying conditions and circumstances, never fail.

Generally speaking, bronzing was an effect produced by a powder laid on a gold bronze. For this process, as also for those connected with encaustic painting, Wedgwood took out a patent in November, 1769. Copper glaze or gold bronze ware was a later invention, and took its rise from a receipt given to Wedgwood by Dr. Fothergill, in 1776. From some cause or another, bronze-ware in all its forms was never so favourably received as ware purely black, and specimens are now rare. Like the painting in imitation of crystalline bodies, bronzing was frequently used to furbish up old stocks. But where the bronze vases were genuinely such, the bronzing being homogeneous with the body, they were difficult to make, and necessarily expensive. "Show but a pair or two of the bronze vases at a time," wrote Wedgwood to his London clerk in August, 1768; "if the price is found fault with, they cannot be lower. I am really and truly a loser by them, as I have not one in six good. The nature of the bronze clay to take a polish is so very deli-

cate, and the polish is natural to the composition, and is given in the burning. The vases are never oiled." The rarity of specimens in bronze-ware, vases especially, may be accounted for by the circumstance that in the majority of cases the metallic lustre of the bronzing has become, through time, effaced. But statuettes, busts, tripods, lamps, candelabra, and medallions are seen by a few specimens in most collections; and bronze medals in historic series have a place in almost every medallist's cabinet.

Red ware had been made in the Pot-teries from time immemorial; but it was coarse and of bad colour, till the German Elers took it in hand about the close of the seventeenth century. Nothing can exceed the beauty of their teapots, piggins, and other small pieces made in this body. Wedgwood made much red ware from the same Bradwell-wood clay as that used by Elers, only he glazed the insides of his vessels. Some of Wedgwood's earliest portrait medallions and bas-reliefs were in rosso antico, but the results were not satisfactory. Subsequently, at the suggestion of Sir William Hamilton, some vases were made of red, slightly tinged with yellow, but even this tint failed to bring the colour to the fineness of that of antiquity. Wedgwood wanted time for the experiments necessary to perfect the body and colour of this ware; but, occasionally, some fine things were produced, and during the first quarter of the present century the red wares made at Etruria were far finer than those of an earlier date. At first the elder Wedgwood made black upon red ware, but after many difficulties he changed it to red upon black; and, in these colours combined, the collector will find many articles of surpassing beauty, such as tazze, ornamental plates, pedestals, bouquetiers and root pots.


The red upon black wares were first made a little prior to 1790.

10. Pearl or dead white ware. This was first made about 1779. It was merely whitening the ordinary white ware by lighter clays, and did not come much into use during the elder Wedgwood's lifetime.

11. Wedgwood's mortar material is still unrivalled. This was invented in 1780, and is a porcelain biscuit of extreme hardness, little inferior to that of agate. This property, together with its resistance to the strongest acids and corrosives, and its impenetrability to every known species of liquids, admirably adapts it for mortars and different kinds of chemical vessels. Wedgwood supplied Dr. Priestley with all the retorts, tubes, baths and other articles used in his wonderful experiments. The latter generally designed the forms, and such are in use at the present day.

12. Cane colour ware. Yellowish coloured wares were well known in the Potteries, when Wedgwood towards the close of 1776 made his first trials for cane and bamboo colours; and such articles as flower-pots and tea-pots in this body soon became popular. But as it then stood it had many defects; and when it was tried as a material for busts, as it was for those of Voltaire and Rousseau, in October, 1779, Wedgwood found that these were irremediable. He therefore tried the cane colour in an entirely new body, and with much success; and during the period which elapsed between this date and the close of his life, many most beautiful articles were produced in this ware, and its variations in bamboo tints.

FORMS.

 EDGWOOD had an excellent eye for form, and he displayed it in all departments of his numerous labours. Many of the pieces belonging to his dinner, dessert, and tea-services are perfect gems of simple and graceful art; and in these we find the curve, parabola, and the ellipsis predominate. Almost all his vases he first cut out in paper; and both in modelling and in ringing them to perfection he was ably assisted by his brother and cousin Thomas Wedgwood, and Aaron Wood. William Wood, all of them among the best workmen and modellers of their time.

In respect to the forms of his vases, he was the first modern English potter who studied the antique, and his tastes followed in the same direction. "I observe what you say upon the Egg; you know it is a simple form of ours for vases," wrote the former to the latter; and Sir William Hamilton was continually inciting Wedgwood to be attentive to the simplicity and elegance of his forms, assuring him that he could not observe the ancient vases in the British Museum too frequently. Wedgwood copied from a far wider range of purely classical forms than those given in Sir William Hamilton's great book, or which at that date existed in the British Museum. He was largely indebted to the illustrated writings of Winckelmann, De Caylus, Gori, Maffei, Agostini, and many others; and he had ready access to most of the private collections then in England. The outlines of the vases of the Wedgwood and Bentley period are almost always very beautiful; and at a later day, when those in jasper in a

great measure superseded the painted Etruscan and basaltes vases, the same purely geometrical outlines as to form were a marked feature. One of the best tests of true old Wedgwood ware, lies in perfection of form.

DECORATION.



N decoration Wedgwood was also largely indebted to the antique, and he adapted, though at times incongruously, the strap, ribbon, and trophy ornamentation of the Cinquecento. Considering the immense extent of the sources open to him, he might have resorted, more largely than he did, both to Grecian and Roman art, for variation in his bas-relief borders and border patterns. As it was, he rather repeated himself than sought ceaseless variation. On his earliest vases we find the olive leaf, thickly massed, as an encircling border in relief; and it seems clear, from specimens extant, that he adopted the anthemion ornament in borders, as early as his partnership with Whieldon. On the cream-ware vases made at Burslem prior to 1769, we find wreaths, husks, and drapery festoons, and masks and goats' heads as terminals. The serpent and griffins' heads and handles first appeared, about 1768, on the crystalline and basaltes vases and pedestals. Horizontal and spiral fluting distinguish more particularly the basaltes vases of the Wedgwood and Bentley period; while, about 1790, fluting went altogether out of fashion. Drapery, ivy, laurel, myrtle, and husk festoons were greatly used; and the egg and tongue, meander, chequer, spiral and scroll borderings were adapted to a variety of purposes. As a division to

small bas-reliefs on vases and other ornamental pieces he occasionally used trees and conventional leafage, the latter mostly adaptations from the Cinquecento; and he frequently used the campanile ornament on the rounded and flattened surfaces of what would otherwise have been angles; as in the case of pedestals and occasionally of plinths. He was indebted to Flaxman for many of the best adaptations from the antique, of borders and serial and other ornaments; and to the same great artist we owe many of those exquisite border edgings, in relief, which belong peculiarly to Wedgwood-ware. The black or dark brown wreaths on the cane-colour and bamboo wares; the floral wreaths in red on black grounds, on tazze, plates, bouquetiers, and other pieces; the ribbon border, of which we have a fine example in the renowned snuff-box of the Barlow collection; the exquisitely pointed and lace-like edging on jasper fruit baskets and many pieces; the rayed leaf border of the finest cameos,—are all Flaxman's, and familiar to every collector. Turner introduced some choice border edgings in relief, as that of the interlaced ring work; but he did not attain to such variety in this direction as Wedgwood.

In his bas-reliefs of all kinds, as applied to surface decoration, Wedgwood stands unrivalled. His patterns on useful ware have been complained of as monotonous; but generally speaking they are, chiefly, adaptations from the antique, and in purity, simplicity and delicacy of effect delight every cultivated eye.

COLOURS.



ALMOST all the colours used by Wedgwood are subdued in tone, and in this respect his wares are in striking contrast to those of the archaic Greek, the Cinquecento, and the present periods. There is a northern coldness and gravity in his taste; and he never ventures on high or strongly pronounced colours. In this subordination of colour to purity, simplicity, and elegance of effect he was a great artist, and nothing can be finer than his alliance of delicate hues with classical design. His principal colours and their shades may be thus given:—

Cream ware.—Colour of rich cream, pale straw, sulphur and saffron.

Basaltes.—Very highly polished black, medium black and dead black.

Crystalline variegated bodies.—Various combinations of white, black, grey, red, brown, blue, green, puce and other of the primitive and secondary colours.

Jasper—Blue.—Blue. Very light; a shade a little darker (these mark the Wedgwood and Bentley period); a richer blue, very fine, which may be called the colour of the middle period; and a somewhat dark and pronounced blue, which distinguishes a considerable number of the vases from about 1787 to 1795. All these colours are fine and marked, and have never a washed-out appearance.¹

¹ "You will find three very distinct tints of blue grounds. The lightest you will perhaps think too pale; the middle, such as the groups of boys at play, are a smarter as well as a deeper blue, and what I should call

Jasper—Green.—Sea-green, several tints. Sage-green, one or more shades. Olive-green, light and very dark. These last are somewhat rare.

Jasper—Peach blossom.—Pale, medium and dark tints. Occasionally, though rarely, the peach colour has a pinkish hue, darker or lighter.

Rosso antico.—Brick red. Pale yellowish red, as in wine coolers, and some impressed vases. Medium and dark red. This dark colour is occasionally fine, and vessels of this colour are usually glazed inside. Strictly speaking, this rich, full and antique colour belongs to the period of Josiah Wedgwood the younger, 1795-1843.

Pearl ware.—Colour a dead white—not pinkish white.

Cane colour.—Varies from the lightest stone colour or buff to shades approaching light brown.

Enamel colours.—Wedgwood's favourite colours for his dinner services were black, as in the parsley-leaf pattern; brown, as in the grape border, and line edging—and blue, red and green. But his chief patterns were produced in almost every colour, as purple antique, green antique, red antique; green spike, blue spike, &c. His green glazed ware varies from a brilliant dark green to a light pea-green. The last colour is delicate and very choice, but is rarely seen.

Printed colours are mostly red, green, brown and black. Wedgwood's colouring, though subdued in tone, is always distinct and perfect.

absolute for these things in general. But you will find a few samples of a deeper mazarine; those I call extras, and that colour requires a particular management in the fire, more than what depends merely upon the different degrees of heat, and should be paid for as gems."—*Wedgwood to Bentley, Nov. 10, 1777.*

CRITERIA OF THE OLD PERIOD.



THESE may be given under seven heads:—1. The plane or surface. 2. The reliefs. Colour and accuracy. 3. Undercutting and polish. 4. Iron and brass-work. The nuts and screws. 5. Marks. 6. Touch. 7. Detail and parallelism of ornament. 8. General cautions.

1. *The plane or surface.*—Perfect evenness and symmetry of the body-plane or surface are usually signs of a good period of manufacture. The condition of the surface or groundwork of all the bas-reliefs, cameos and medallions of the Wedgwood and Bentley period, 1769, 1780, as also of the Wedgwood period, 1781-1795, is always beautifully perfect, smooth and even. No waviness or stringiness of surface ever appears. In tablets of modern make this is a very common defect, and the collector or connoisseur should be especially on his guard in this respect. Bas-reliefs thus imperfect often crop up in sales by auction in country towns; and they are occasionally to be seen in the shops of London and provincial dealers. Nor is “crazing,” viz. a minute cracking of the surface glaze, a defect incident to the elder Wedgwood’s productions. Nearly all his fine-art works, from being formed in terra-cottas, were not liable to this defect, though sometimes we find cracks in portions of the reliefs, and more rarely in the grounds; such having generally arisen from mischance in firing, or from the effects of time or accident. Cream-ware and other ordinary bodies, bearing a fine surface glaze, were liable to crazing; but so well has Wedgwood’s useful ware stood the effects of time that, except in extremely rare cases, or where the articles have

been greatly used and exposed to repeated heatings in combination with grease, do we find this defect,

2. *The reliefs. Their accuracy and colour.*—The bas-relief, or raised work, like the plane, is, with but rare exceptions, always beautifully perfect in specimens of "old Wedgwood." The use of a good lens or microscope will always give this accuracy in detail. The features of even the minutest figures will be seen to be as accurately finished as antique gems. Every limb and extremity is perfect, and light and shade are expressed in the thickness or thinness of drapery folds, wings of birds, or other accessories. In some of the earliest cameos, the blue is occasionally seen through the white relief, a defect which Wedgwood frequently complains of in his letters to Bentley; but this was obviated at no late date; and through the finest period of production, the necessary thinness in certain portions of the reliefs, was, in a measure, produced by the lapidary during the process of polishing.¹ While at his wheel, the workman could easily govern the thinness or thickness of parts requisite to the expression of light and shade. The colour of the reliefs are also genuine tests. If they are of biscuit, they are a fine dead white, hard and usually polished. If of dead white or waxen jasper, you have an exquisitely polished surface, hard, opaque, and beautifully pure. If jasper of a higher quality still, you have a semi-opaque surface, which in a degree has the waxiness and pellucidity of alabaster. These white bodies are in each case free of all impurities. In most modern cameos, the body of the relief is chalky looking, and minute impurities are visible in it, even to the naked eye.

¹ "I understand that all our gems, before they are set, are put to the lap to be thinned."—*Wedgwood to Bentley, Dec. 16, 1775.*



3. *Undercutting and Polish.*—Nothing is more truly indicative of work of the fine old time than the accuracy of the undercutting and the general finish. Too often in modern bas-reliefs and cameos, the outlines or edges of profiles, busts, limbs, wings, garments and other principal and secondary parts lie straight to the plane; whereas in all the fine work of the old period, the modeller's tool has undercut these lines, and the relief stands away from its plane wherever necessary. This gives roundness and naturalness of effect, and as in the bas-reliefs of antiquity, vitality to the human form and countenance, flow to drapery and other accessories, and begets that sense of detachment necessary to the effect of rounded parts and masses. Some of the bas-reliefs from models by Flaxman and many of the portrait medallions, both in jasper and basaltes, show this undercutting in perfection. In these we also find the highest quality of polish and finish; not a detail forgotten, or a necessary effect lost sight of. Each part, whether chief or subordinate, shows lavish pains and conscientious care. Yet many fine specimens are not what is technically known as "UNDERCUT"—i. e. literally cut away from underneath the figure—but are, nevertheless, finished on the margins and outlines, as well as on surfaces of detail, by the tool of the skilled modeller. If the piece shows no mark whatever of tool work—this after touching by the modeller—it can scarcely be in any case a fine or valuable piece; but, on the other hand, where this careful finish is evident, and yet the piece is not actually *undercut*, it may be in every respect fine. Collectors should always look well to undercutting, polish and general finish. When these certain characteristics of fine specimens are absent in any marked degree, no purchase should be made.

4. *Ironwork and Brasswork. The Nuts and Screws.*—The

condition of the nuts and screws which fasten the oval of vases, the columns of candlesticks, statues, and such figures as lions, dolphins, sphinxes, &c., to their plinths or bases, is, when these are genuine, a test of age. At times we find only brass nuts and screws, such being usually small and much tarnished by age; but more often these fastenings are of iron, particularly if the objects are of a date prior to 1780. The metal is beaten not cast iron; usually it is scaly and rough, occasionally smoother, but always very black. In some specimens the screws work in a sunk box; oftener not. There are cases in which new screws and nuts, the originals having become worn out, have been supplied to genuine specimens; but speaking generally, this tampering with and alteration of the original fastenings is a point open to suspicion, the purpose being to give new specimens the appearance of old. Further, to increase the signs of age, the hollow of the plinth or base is filled up with cement, to hide the newness of the screw. Of all such appliances and appearances, let the purchaser take good heed.

Plinths and their superstructures of whatever kind were, for safety, usually sent separate to London and there fastened together; the nuts and screws being sometimes made at Etruria, sometimes in London. Of this we have evidence in many invoices and letters. In July, 1775, Wedgwood writes of twenty dozen screws being sent from Etruria to London for vases. And elsewhere he says:—“We shall have some pebble candlesticks gloss'd and finish'd this week which will want marble plinths. I wish you would convince Mr. Mather that he will have business enough in plinthing all the vases we shall send, without making the nuts and screws, which he seems very intent upon doing. I am afraid of his neglecting his other necessary work for this new business.”

A man named Palethorpe also effected much of this work in London, and charged from 6*d.* to 1*s.* 6*d.* for fixing vases and plinths together, putting branches on tritons, lions, &c., piercing holes, and much other work of the kind. The collector will always look well to the character and condition of the metal work, if he be desirous of possessing fine and undoubted specimens of ornamental ware of the old period.

5. *Marks.*—Under the head of “Marks and Monograms,” the collector will find almost every available particular. Except as to letters and figures, almost always used singly, he will recollect that nearly all the more peculiar marks belong to a period subsequent to the death of Josiah Wedgwood the elder, in 1795. Thus  betokens a date from about 1805 to 1815;  the period of the oriental patterns, 1810; and the use of three capital letters in combination, as A T Q. R S B. T M P. L G Z. and others of the alphabet taken at random, are not only still used, but are not earlier than thirty or thirty-five years. The roundness of the two o o's in the name, when impressed in small clear type is a good sign of quality, as are also the figure 3 and the letter o.

6. *Touch.*—The power of judging by touch is only to be acquired by long experience and practice; but, once attained, it is an excellent test, both as to quality and age. Except in special cases of high productive care, the finger slips over the plane of all modern cameos and bas-reliefs, as it would do over an ordinary glazed plate or dish. In marked contradistinction, on all fine specimens of the old period, the finger is, as it were, momentarily retained or stayed by an unctuous softness, which has the resistance of velvet without being woolly. The reliefs, too, when fine, are exquisitely cool, soft, and wax-like to the finger; this without slipperiness. This acumen of sensitive feel-

ing can scarcely be described in words; but once acquired it is almost infallible. It requires delicacy of hand and touch. The basaltic ware, like the jasper, stands well this rigid test.

7. *Detail and parallelism of ornament.*—All Wedgwood's decorative work, whether applied, painted, or printed, is remarkable for accuracy. The encircling edges and borders fall into each other without defect. The ansæ, or handles, are almost always beautifully set; the terminals, whether composed of heads, figures, or conventional ornament, match each other; drapery and other festoons have an accurate flow; and the true parallelism of parts is always to be observed. An ornament in one place is duly balanced by another where required. There are occasional errors of style, both in the assemblage of figures and of ornaments, but necessary parallelism is rarely, if ever, a defect.

GENERAL CAUTIONS.



NEVER make purchases in what are called "Sales of China," in provincial towns; though genuine and respectable sales of household goods often contain objects of merit.

Avoid the purchase of cameos, bas-reliefs, vases, and other pieces in jasper, of which the blue has a vulgar brightness, or is over dark, and of which the reliefs are chalky.

Be suspicious, too, of black medallions which are dull looking, and without polish. And in purchasing of dealers and others, place yourselves only in the hands of those who are known for probity and fairness. The advice, too, of a friend who has some knowledge of the subject is always advantageous.

THE CATALOGUES AND THEIR ANALYSIS.



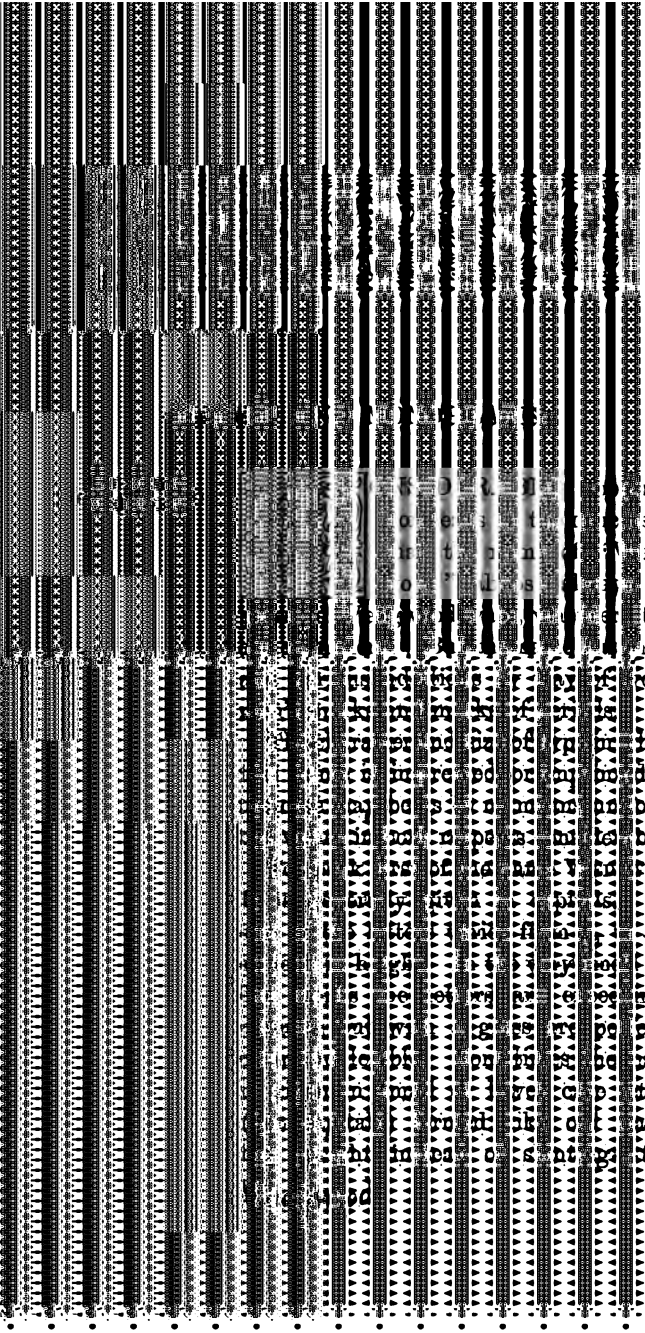
HERE have been ten editions of Wedgwood's Catalogue—seven in English and three in French—besides others in the German, Dutch, and Italian languages.

1st.	English	. . . . .	1773
2nd.	„	. . . . .	1774
3rd.	French	. . . . .	1775
4th.	English	. . . . .	1777
5th.	„	. . . . .	} 1779
	French	
6th.	English	. . . . .	} 1787
	French	
7th.	Reprint English	. . . . .	1817
8th.	„	„	1873

ANALYSIS.

	EDITIONS.					
	1773	1774	1777	1779	1787	1817
Cameos and intaglios, mixed	285					
Cameos		414	441	440	637	637
Intaglios		290	366	379	391	454
Bas-reliefs, medallions, tablets, &c.	82	93	195	222	275	275
Kings and illustrious persons of Asia, Egypt, Greece	52	51	104	110	107	107
Roman history from Dassier's medals	60	60	60	60	60	60
Heads of illustrious Romans	22	22	41	44	44	44
The Cæsars and Empresses	24	24	24	24	24	24
The Roman Emperors	42	42	64	52	52	52
The Popes	254	253	254		254	257
Kings of England	33	34	36	34	34	36
Kings of France			69	68	68	68
Heads of Illustrious Moderns	122	123	157	177	228	233
Busts			72	87	91	91
Statues, animals, &c.	23	55	25	27	42	42

It is impossible to make any very strict analysis of the contents of the several editions of Wedgwood's Catalogues, as subjects were withdrawn, replaced or exchanged, and vacant places filled up at will. This was prominently the case with the cameos and intaglios. Yet the analysis, although a mere approximation to strict correctness, is of value. It shows at a glance the growth and chief periods of his fine-art industry. Thus the number of cameos were in 1774 larger than the number of cameos and intaglios mixed in the year previous; and between 1779 and 1787—the most splendid and fruitful period of his art production—the number of cameos produced exceeded that of eight years previously by nearly 200. The intaglios likewise show a slight increase. The bas-reliefs, tablets, and large medallions, which were certainly the highest results of Wedgwood's efforts to create and improve fine-art pottery, show a wonderful increase in the interval between 1774 and 1787, during which Flaxman modelled all the finest pieces. The heads of *Illustrious Moderns* were more largely increased between 1779 and 1787 than at any other period; and the only increase between 1795 and 1817, is significantly no more than sixty-three intaglios as seals, of mottoes and subjects the most trifling and commonplace. The heads of *illustrious moderns* rose as we see from 157 in 1777 to 228 in 1787 and the busts from 72 to 91; the chief period of the increase of busts being between 1777 and 1787. Why so many of the later bas-reliefs and tablets are unrecorded in the reprint of the Catalogue in 1817 is inexplicable, as many of them were modelled prior to the death of the elder Wedgwood in 1795. Of these, so far as their names and subjects can be recovered, we give a list elsewhere.



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This mark is never found on modern work. The pieces on which it is found are always finely modelled and finished; and from the circumstance that this character is to be found in the mark

Wedgwood & Bentley

“Wedgwood & Bentley.”

on very superb vases in basaltes, it probably belongs to some part of the period prior to the death of Bentley in 1780, or that immediately following. There are specimens of this mark in two or three sizes of letters; but all small compared with most of the names in capitals.

The mark “Wedgwood & Bentley” is always a guarantee of the best period and quality of artistic work. These names are always impressed and occur either in lines, in circles, or are simply indicated by the letters W. B., separated by &, thus: “W. & B.” The circular marks are generally found on vases, the letters being in rilievo on a circular raised medallion, and have the additional word “Etruria,” thus:—



These names occur in various sizes of capitals and also in the small type letters already spoken of, as thus:—

Wedgwood & Bentley

O
3

The letter O and the number 3—either separately or conjointly—always indicate the best period and the highest quality of

ware. The Sibson and Falcke collections are particularly rich in specimens thus marked. Both figure and number are always found in association with the name impressed. Examples;

Wedgwood.

3

Sage green jasper pedestal. Falcke Collection.

Jasper cream jug, peach ground, white scroll and other ornaments. Falcke Collection.

A mug, green ground with white figures in relief from Lady Templeton's designs. This specimen is as transparent as the finest porcelain. Falcke Collection.

Cup and saucer, green ground, with cupids in white sporting; radiated ornament on saucer. Falcke Collection.

Cup and saucer, blue ground. Decoration—heavy sprays of fruit and flowers with rams' heads and small classical medallions, pink ground and white figures. Falcke Collection.

Exquisite jasper cup and saucer. White relief on pale green. South Kensington Museum.

Pedestal; jasper, green and white, South Kensington Museum.

Basin; jasper, blue and white. South Kensington Museum.

Cream jugs; jasper, lilac and white. South Kensington Museum.

Butter pot; jasper, lilac and white. 4½ in. South Kensington Museum.

Goblet; cane coloured ware, ornamented outside with embossed basket pattern and glazed inside. Height $5\frac{1}{4}$ inches; diameter of mouth, $3\frac{3}{4}$ inches. Museum of Practical Geology.

Wedgwood.

O

Plate in imitation of a basket, with a vine leaf upon it, coloured yellow, green and cream. Falcke Collection.

Square jardinière; sage green jasper, white relief. Falcke Collection.

Centre bouquetier; pale blue jasper, white relief, subject—the Muses. Height $9\frac{1}{2}$ inches. Falcke Collection.

Pedestals; pale blue jasper, white relief. Height $5\frac{1}{2}$ inches. Falcke Collection.

Oval plateau or tray; peach coloured jasper, white reliefs, floral scroll border and patera in centre. 14 inches by 11. Falcke Collection.

Broth basin, cover and stand; pale blue jasper, white relief. The basin encircled by an ornament composed of bulrushes and water plants. The cover and stand with sprays of flowers. Falcke Collection.

Oval plaque; dark blue jasper, white relief. Subject—"Figure of Plenty." Height $5\frac{1}{4}$ inches, width $3\frac{3}{4}$ inches. Falcke Collection.

A square hyacinth vase; dark blue jasper ground, medallions of classical figures. Falcke Collection.

A circular vase; pale blue jasper, white relief. Subject—"Blind man's buff," with foliated and ivy mouldings. Height $8\frac{1}{2}$ inches. Falcke Collection.

Figures in basalt of two cupids; polished. South Kensington Museum.

Pedestal; jasper, green, with white relief. South Kensington Museum.

Plate in cream-coloured ware; ornamented in early black transfer printing, with groups of peacocks. Museum of Practical Geology.

Wedgwood.

3.

○

Occasionally the letter O and the figure 3 are combined, or the O is used with other numerals or letters. Example.

Cream jug; blue jasper, white relief, cupids, letter O and No. 3, name impressed small. Falcke Collection.

"Wedgwood,"
with letters or
numerals, or both
combined.

Examples are numberless. As "Wedgwood, S." "Wedgwood, A." "Wedgwood, 43." "Wedgwood, V." "Wedgwood, K. 2." "Wedgwood, H," &c., &c.

A very considerable variety of single letters and other marks is to be found associated with the name of Wedgwood; some having been impressed with punches, others scratched in the paste, and others painted on the decorated ware.

Wedgwood.

()

Among those impressed by means of punches is one which, from the character of the ware on which it is found, seems to

mark a late and distinct period of manufacture. It is two commas placed thus ('). This is never found on "Wedgwood & Bentley" pieces, or on works which are unquestionably "old" Wedgwood. From the many specimens examined, it is evidently from about forty to sixty years old—dating the period from about 1810. The correctness of this opinion has been further endorsed by the fact that many specimens have been obtained by collectors from first purchasers, who have invariably stated that they have had them in their possession fifty or sixty years.

Sometimes this mark is not very clear, and assumes the appearance of a small half circle ('). It is, however, almost always placed underneath the name—thus WEDGWOOD or WEDGWOOD.

U

(')

Wedgwood.

)

Wedgwood.

(')

Wedgwood.

;

Wedgwood.

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Wedgwood.

O,

(')

Occasionally this mark is varied thus :

Wedgwood.

::

Another very common additional mark to the name is four dots impressed; but this is generally on table ware.

+
o
s

Besides these, almost every letter of the alphabet is to be found impressed, and also the numerals, either with or without other marks, as—

△
N
3
◻
^
|
o

There can be no doubt but that these, and also the scratched marks, were workmen's marks.

X
S
H
Q
o
◻

The *scratched* marks, thus, are also very numerous.

S
7
N
S
T
=

Among miscellaneous marks are the following. These always in *addition* to the name impressed.

As examples:—

No. 50 v
Λ Z

Dessert plate; cream ware, painted in black; mark painted in black. Falcke Collection.

No. 58 /
U v

Dessert plate; antique pattern; mark painted in black. Falcke Collection.

19, 19, 19

Three plates; painted in black, with Etruscan vases and borders. Falcke Collection.

w
L
15 f

Dessert ware; in centre thistle painted in natural colours; zig-zag ribbon border, and painted in black. Other marks impressed. Falcke Collection.




A plate; border enriched with ivy leaves and berries. Mark impressed. Falcke Collection.

Δ
| Λ
/


Plate; Oriental pattern; flowers and birds tinted with gold; first mark in blue, second marks in gold. S impressed. Falcke Collection.

3
3

Plate of Oriental pattern; painted with a basket and bouquets of flowers. Numerals impressed. Falcke Collection.

W
 Plate; painted in flowers blue and white; letter painted in blue. Marks impressed. Falcke Collection.


^{3 3}
 R. R. Plates; painted in brown, with pagodas, vases and flowers. Numerals and letters impressed. Falcke Collection.

 A plate; green vine leaf. Marks impressed. Falcke Collection.


R. R. Plate; Oriental pattern; blue and brown. Letters impressed. Falcke Collection.

$\frac{7}{7} \times$
 $\frac{7}{p}$ Plate; painted in green and red. Upper marks impressed, lower painted in green. Falcke Collection.

$\frac{7}{7} /$ Plates; painted with orchids and other flowers; gilt edges. The two first figures impressed; the under figure painted in violet colour. Falcke Collection.

$\times \times$
 Plate; painted in blue and white. First two marks impressed, lower painted in blue.

Z Z
 " Wedgwood
 Etruria. Plate; painted with blue and white flowers. Letters and name "Wedgwood Etruria" impressed. Lower mark painted in blue. Falcke Collection.


 $\frac{Z}{7}$ Plates; gold and blue sprig borders. Marks impressed. Falcke Collection.

D
*
No. 582.

Compotier, with border of ivy and berries. Marks painted in black. Falcke Collection.

L ::
△

Compotier; blue painted in flowers and foliage. Marks painted in blue. Falcke Collection.

D :: ::

Compotier; blue; painted in flowers and foliage. Mark impressed. Falcke Collection.

D N :
No. 476.

Compotier; modelled and painted as a vine leaf in green. Letters impressed, not painted. Falcke Collection.



Fruit dish; Oriental pattern. South Kensington Museum.

Deep dish; cream-ware; rayed border; blue and gold; figures in gold. The date of this mark is about 1810. South Kensington Museum.



Small open-work basket; oval cream-coloured ware. Museum of Practical Geology.



Dinner service; cream-ware. Mark impressed. Mayer Museum, Liverpool.



Soup tureen; cream-ware. Mayer Museum, Liverpool.

?
2

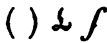
Stand; cream-ware. Mark impressed. Mayer Museum, Liverpool.



Dessert dish in cream-coloured ware; painted and gilt; with borders of vine and Greek anthemion. Museum of Practical Geology.



Painted dish. Mark painted; red on glaze. Mayer Museum, Liverpool.



Tea-kettle; basaltic. Mark impressed. Mayer Museum, Liverpool.



Stand; cream-ware. Mark impressed. Mayer Museum, Liverpool.



Dinner plate; cream-ware. Mark impressed. Mayer Museum, Liverpool.



Shells for dessert service. Marks, some in pink, others in blue. Mayer Museum, Liverpool.



Cup and stand; cream-ware. Mark impressed. Mayer Museum, Liverpool.



Cup; cream-ware. Mark impressed; figure in brown. Mayer Museum, Liverpool.



Stand; cream-ware. Mark impressed. Mayer Museum, Liverpool.



White ware; marks in blue. Mayer Museum, Liverpool.



Plate; cream-coloured ware. Mark impressed. Mayer Museum, Liverpool.



Sauce boat; white ware. Marks impressed. Mayer Museum, Liverpool.



Bowl; cream-ware. Mark impressed in green. Mayer Museum, Liverpool.



Vase; black basalt. Mark impressed. Mayer Museum, Liverpool.



Vase; blue and white jasper. Mark impressed. Mayer Museum, Liverpool.



Dish; jasper. Mark impressed. Mayer Museum, Liverpool.

3 0 : 3
H : 7 :
3
22 :

} Tea service; jasper, peach colour; white bas-relief, classical figures. Thus variously marked. A choice service. Glover Collection, Bebington, Cheshire.

B. , , 0

Open work basket, circular; cream-coloured work. Marks impressed in red. Museum of Practical Geology.

7

Oval dish, in cream-coloured ware; basket pattern, with pierced border, edged in green. Mark impressed. Museum of Practical Geology.



Mug and saucer, in white ware; view of shipping in brown transfer painting. Museum of Practical Geology.



Egg cup; cream-colour ware; floral border, crimson and green. Museum of Practical Geology.



Sauce-boat and cover, in white ware; pressed edge, tinted in blue; cover surmounted by figure of sea horse. Mark impressed. Museum of Practical Geology.

Pearl.
No. 2.



Sugar basin, in white ware; edged in gold, and decorated with flowers, painted in black outline, and afterwards coloured. Mark impressed.¹ Museum of Practical Geology.

71

Basin, in white ware, with conventional foliage, in Oriental style; painted in blue, and touched with gold. Mark impressed. Museum of Practical Geology.



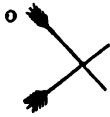
Font for suspension against a wall, in a plain cream-coloured ware. Mark impressed. Museum of Practical Geology.

¹ The word "Pearl" renders this example of value. Hitherto it had been doubtful if Wedgwood by the term "Pearl-ware" meant ware *much* whiter than cream-colour, or ware with a faintly pink tint. The question is now set at rest, and "pearl-ware" is seen to be extremely white, and the precursor of the ordinary white ware of the present day.

X

X

Large double-handled vase and cover, in Etruscan style. Height $21\frac{1}{2}$ in., greatest diameter 11 in. Black ware; painted with classic figures, in red and white encaustic colours. Impressed mark "Wedgwood." Museum of Practical Geology.



Jug, with trefoil lip; black ware, with body painted red, leaving figures in black, touched with white enamel. Mark impressed. Museum of Practical Geology.

o o . j

Jug; black on red. South Kensington Museum.

3 j

Flower-pot. Mark impressed. Sibson Collection.

X A 60

Dish. Mark in brown. South Kensington Museum.

8 9

Pair of plates; black, with floral relief in red; round rim. South Kensington Museum.

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Dinner plate; cream-ware. South Kensington Museum.

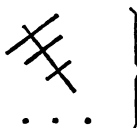
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Vase; basalt. Height $13\frac{1}{2}$ in.

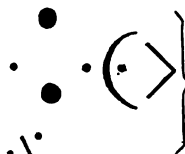
2 9


Cover of soup tureen; cream-coloured ware. Mark impressed. South Kensington Museum.


 Butter plate; jasper, blue and white.
South Kensington Museum.

 } Dinner plate. Mark in red. Mayer
Museum, Liverpool.

 Saucer, white; Oriental pattern. Mark
impressed in green. Tulk Collection.

 } Cup and saucer; same pattern. Mark
impressed in green. Tulk Collection.

 Fruit basket; elegant twig work;
cream-colour and bright green. Mark
impressed in green. Tulk Collection.

 Stand for fruit basket; open work, with
green cord intertwined. Mark in green
enamel. Tulk Collection.

(Plate; cream-colour; impressed edge;
ornamentation of flower in centre, and in-
dented rim streaked with green. Mark
impressed. Tulk Collection.



Fruit basket; ornamentation in red and coral colour. Mark painted in black. Talk Collection.



Spill case; white biscuit, with oblique lines of ivy, and other ornament. Mark impressed. Falcke Collection.



Olive-green vase; bas-relief of Pegasus on white pedestal. Mark impressed. Falcke Collection.



Basin, in bamboo ware; embossed surface; tinted blue and white. Height $3\frac{1}{2}$ in. Museum, Jermyn Street.



Plate; Oriental pattern of flowers. First mark in gold, second in blue. Falcke Collection.



Basin; basalt. Mark impressed. South Kensington Museum.



Large cream-ware plate, printed in black. Mark impressed.

The marks thus given are only specimens of a vast and varied number, either painted or impressed, and always in conjunction with the name "Wedgwood."

The marks on medallions are also very numerous, and generally consist of letters and numerals variously dis-

posed; this in connexion with the name impressed; and often with dots and short horizontal or longitudinal lines.

Besides these we find written or scratched names on medallion portraits, thus, "Jas. Stuart," "Duchess of Devonshire," "Constantine." If impressed, it is usually on the field at the foot of the portrait; if scratched, it is more often on the reverse. Where the field is small, the scratch or impression on the reverse is frequent.

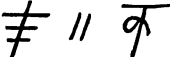
The finest bas-reliefs and vases have usually no marks but the name "Wedgwood," or "Wedgwood & Bentley," in well-formed and small type, clearly impressed. Occasionally, the name "Wedgwood" is repeated. Figures, letters, and simple marks are, however, sometimes added, as "Wedgwood 3," "Wedgwood," "Wedgwood;" and there

are instances where the modeller has drawn his tool longitudinally above or below the name. In rare cases the tool mark is a long T with or without a line drawn half-way at the foot. It may be worth remarking, that on the finest copies of Wedgwood's three most famous plaques, and which we well know were from models by Flaxman,—the "Apotheosis of Homer," the "Apotheosis of Virgil," and the "Sacrifice to Hymen,"—the impression, "Wedgwood," is *twice* repeated, as though to give additional authenticity to these splendid examples of the artist's and potter's skill.

The chessmen are variously marked with a single letter, and in addition with a single or double number, and generally in some combination with the mark () or () variously disposed. Dots are often added; the name is always impressed in small, clear type, and below or above it the artist has sometimes drawn his modelling tool in a longitudinal stroke, thus, ———.

The marks on painted and printed ware (including por-

celain) consist generally of the name impressed, and a painted mark or two done in the colours used upon the piece; sometimes a numeral, also in colours. The printed name on porcelain is somewhat rare, and it is found in *red* and in *blue*, but always in small capitals. The numbers are references to the pattern of the ware, or of the decoration; and the small marks are the private marks of the painter. These are exceedingly various; thus, 691:

No. 1285 . More often the numbers or marks are impressed, as shown in the list of marks.

Collectors and dealers should learn, and distinctly recollect, that whenever three capital letters are together, thus, A.O.Y—OSX—MDY—BJX—WUQ—AAS, occasionally with numerals or single letters in some other part of the surface marked, the piece is *modern*, possibly only a few years old; certainly not older than 1845. The absence of these letters does not guarantee an older date; but their presence is conclusive evidence of very modern manufacture. Other evidence is afforded by the coarseness, irregularity and clumsiness of the impression “Wedgwood.” The stamp used has been bad, or the workman unhandy.

Among false marks, intended to deceive the public, may be noted, as most frequently occurring, “Wedgwood & Co.,” in capitals. This mark is found on dinner services and ornamental goods. Another false mark is “Wadgwood,” and another “Wedgewood.” These, however, are rarely met with, and not on goods likely to deceive the artistic collector.

The seals and other small things made and sold by Voyez, and on which the true marks were unscrupulously placed, bear but an insignificant proportion to the genuine

issues of the firm, and can only be guessed at from their general imperfections in body and finish; so that the collector is under very small risk of deception on their account. These flagrant copies consist only of small cameos, seals and intaglios, and never of the fine and more costly class of goods.

At the close of the last, and at intervals during the present century, the porcelain manufacturers, both of France and Germany, made many attempts to copy Wedgwood's cameos; but the results were, in most instances, so wretchedly bad, as to excite in the beholder a feeling of the ludicrous rather than of contempt. Various examples are in the Falcke and other collections.

It should always be remembered, in the purchase of specimens with a view to collecting the genuine old wares of Josiah Wedgwood's own time, that the same forms, colours, decorations and name are still issued by the present firm, and in qualities which closely rival their originals of 100 years ago. The Exhibitions of 1862 and 1871 sufficiently prove this. Unprincipled dealers, especially those who sell collections by auction in large towns, constantly sell such wares as "genuine," which they undoubtedly are in the seller's sense of the word, but not in that of the buyer; for he thinks that "genuine" means "genuine old Josiah's ware," and is accordingly deceived through want of caution, or perhaps the necessary knowledge. Against mistakes arising from this source no safeguard can be devised short of a study of the peculiarities of the old ware and its marks, as also the qualities of the bodies, the remarkable finish of the figures and other decorations, the fashion of the articles—"bough-pots," for example, and many other things belonging to a past fashion—and, lastly, the distinctive marks must be all well

studied, and then but few mistakes need be made. Of course all pieces bearing the distinctive marks specified, if fine specimens, are beyond doubt.

It should also be known that there are undoubted specimens of a good period and excellent workmanship, which have no marks at all, not even the name "Wedgwood." The explanation seems to lie in the very simple facts, that such were first or trial pieces, when a new body, colour, form, or decoration was under experiment; or that the workmen, in the hurry of a vast manufactory, and when the pressure for the completion of orders was such that the men worked as rapidly as might be, it is easy to conceive that the marks, removed as their place was from ordinary sight, would be occasionally and undesignedly forgotten. Sometimes it is the name only which is absent; occasionally it is the adjunctive marks, or both. But where the other criteria, as body, colour, form, and decoration, are perfect, there need be no fear of genuineness. Almost every collection contains examples of unmarked ware.

An extremely rare mark, "B & W", is known to collectors. There is an example in the Bragg Collection. It is impressed on a basaltic tea-kettle, which is finely decorated with groups of medallion figures. The quality and style of the ware leave no doubt of its being Wedgwood's make. The owner is of opinion that it was perhaps a piece produced in the days when the question of a separate and distinctive mark for the fine art productions in which alone Bentley was a partner was being settled. But the truth more probably is, though the mark may belong to the period prior to the adoption of the medallion with raised letters, "Wedgwood & Bentley, Etruria," that it was used not only then, but afterwards, and the place-

ment of the B. before the W. was merely a workman's oversight, using, as he must have done, a distinct tool for either letter. The W. B. and & were clearly not together on one piece of metal, and therefore the placing the cart before the horse was not an unlikely occurrence in those days, when not one workman in ten knew his A. B. C.

Another curious blunder must be referred to, and one which arose probably in precisely the same manner. In the Bragg Collection is a basaltic pastile burner, tripod form, on which is stamped "JOSIAH WEDGWOOD, FEB. 2d, 1085." The figures here are wrongly placed, the date meant being 1805. For, in the Museum of Practical Geology is a basaltic flower vase with the impressed mark "Wedgwood," and the date correctly given. "Wedgwood," "2 Feb. 1805." In the Falcke Collection is another example of this mark, on a tripod, supported upon dolphins, with sprays of bulrushes and shells in white; on this, impressed in small letters, are the name and figures, "Wedgwood, 2nd of Feb^ry, 1805," and, curious to say, a repetition of the same inscription, with the addition of the word "Josiah" is written and burnt in on the same piece. What this date serves to commemorate we cannot positively say; it may be the birth of one of Josiah Wedgwood's children, or the renewal of partnership with his brother, John Wedgwood; the last most likely.

Wedgwood was in the habit of sending to foreign countries plain cream-ware of every description; and there, in many instances, it was printed with names and devices. In the collection of Lady Charlotte Schreiber is a large embossed edged cream-ware plate from Holland. Flowers are printed on the edge in black. In the middle is the sea and a ship appropriately coloured. Under the

ship, printed in black, is its name, "Maria & Adriana," over it the captain's name, "Corneelis Vasse," and in larger type, "Welvaren, 1779."

For the sake of the truth and purity of art it is much to be regretted that the fine art works of the elder Wedgwood were not dated, and the names of the modellers and other artists and workmen indicated by certain signs. What an amount of excrescences and mixture of styles so readily and falsely attributed to Flaxman we should be spared; and what a supreme pleasure it would give the connoisseur to be able to place his hand with certainty on a cameo modelled by William Greatbach, a medallion-likeness by Hackwood or Smith, or some fine formed centre-piece, twig-basket, flower-pot, or sauce-boat from the hand of William Wood! If with the same certainty we could know the forms Wedgwood himself designed, and they were numberless, how would our pleasure be increased, and the value of the pieces rise! Many of the finest cameos are impressed with the letters H. or G., with or without a variation of dots and lines, and we might conclude that they indicated the name of Hackwood or Greatbach, but for the fact that a variety of single initial letters are marked upon the pieces. In a few instances Hackwood scratched his name upon the base of his medallion-portraits, and of this there are two most interesting examples in the Sibson Collection. In relation to this matter Wedgwood thus wrote to Bentley on the 22nd of December, 1777: "I cannot resist the temptation of showing my dear friend our new Shakespeare and Garrick, though they are not so well fired as they should be; we put these into our common biscuit oven. You will see by looking over the shoulder of each, that these heads are modelled by *Wm. Hackwood*, but I shall prevent his exposing himself again

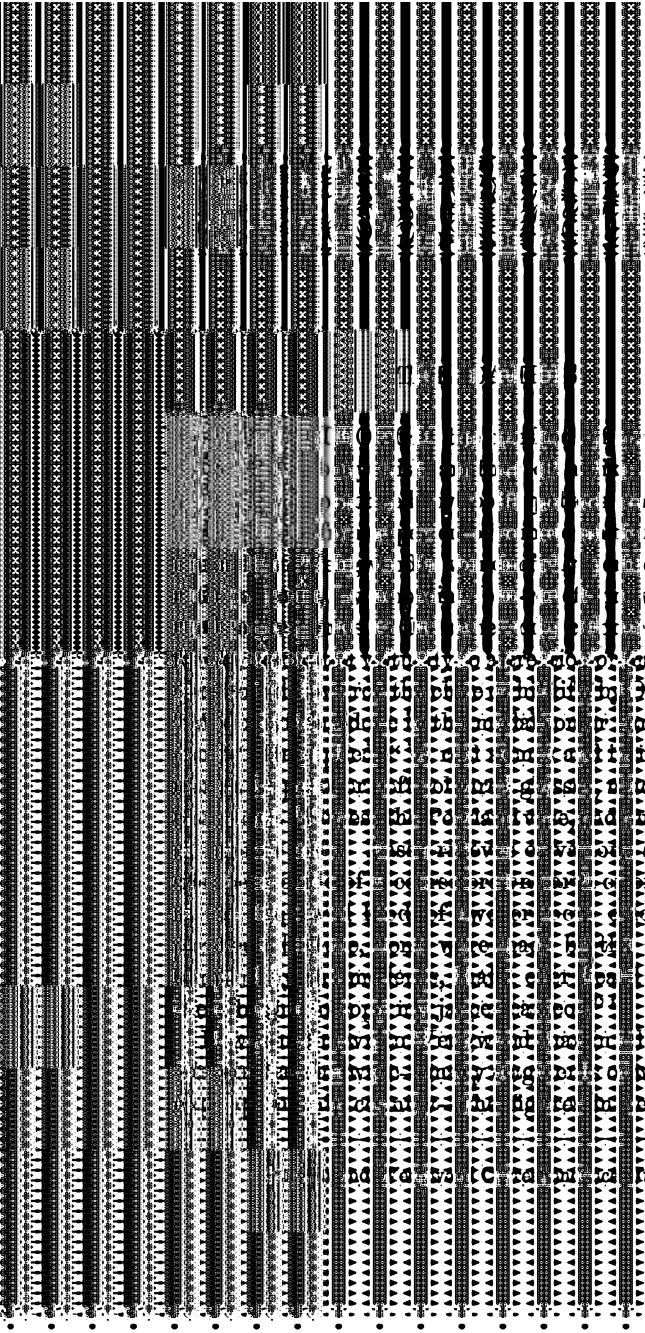
now I have found it out. I am not certain that he will not be offended if he is refused the liberty of putting his name to the models which he makes quite new, and I shall be glad to have your opinion upon the subject. Mine is against any name being upon our articles besides W. & B., and if you concur with me I will manage the matter with him as well as I can." An admirable and expressive medallion likeness of one of the old Burslem and Etruria workmen is also in the Sibson Collection. On the base of the relievo is scratched "W^m Hackwood 1777," and on the field beneath is a trowel. On this is impressed two letters, which appear to be "E. B." If so, they may be the initials of "Edward Benson," an old workman in Wedgwood's employ, and who it is said invented the method of grinding flints in water.

A new forgery has been recently discovered, that of joining bases of undoubted antiquity, and marked "Wedgwood & Bentley," to rough blue-black modern vases. This imposition is possible where dealers and collectors have broken parts.

There can be no doubt that many of Wedgwood's fine art works, from design, accident or carelessness were left unmarked, but the connoisseur or collector need be under no apprehension as to genuineness if he be careful and study the other criteria.

Prior to the partnership with Bentley in November, 1768, the goods, which were chiefly cream ware, were marked simply "Wedgwood," in somewhat coarse and large type, and often the name was omitted.

Through all the alterations of partnership after the death of Bentley, in November, 1780, only the name or mark "Wedgwood" was put on pottery; and it was continued without additions except such as the workmen's marks, pattern marks, and numerals we have indicated.



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forming part of the body of the ware, as cast in moulds or as stamped by separate mortises upon the vessels, "were luted to the surface while the clay was soft by a very delicate process, and retained in this position by the tenacity of the clay and by the glaze."¹ This in a measure describes the process of cameo-making, as followed by himself. Later still in this country the Roman potters of the Nen luted white reliefs to black vessels; and during the Norman and mediæval periods the application of coloured reliefs to the sides of vessels in clay was a usual method of ornamentation. At the close of the seventeenth and the beginning of the eighteenth centuries embossment and reliefs were brought again into use. The brothers Elers made many of their fine red ware teapots, cream jugs, and other articles in moulds impressed in intaglio, with the branches and leaves of the tea plant elegantly disposed; and during the first quarter of the eighteenth century Wedgwood's own relations, Dr. Thomas Wedgwood and Aaron Wedgwood, made many articles in agate, marbled and white wares, elegantly decorated by both methods. "The ornaments on some specimens then made," says Shaw, in his "History of the Staffordshire Potteries," "and most of the elegant articles, appear to have been formed by pressing bits of clay into moulds, and, after being well smoothed on the surface and edges, they were extracted, and by slip fixed on the sides of the vessel . . . In some instances these ornaments were coloured blue by the workmen using a small lock of wool to dust on them a small quantity of dry smalts or pulverized zaffre, the lustre of which was greatly augmented by the salt glaze. This method of ornamenting, with that of relief figures in black

¹ Roach Smith, "Roman London," p. 96.

and in white clay, continued a long time, and doubtless originated the method of imitating medallions, cameos, &c."

Later still, the introduction of moulds formed of plaster-of-Paris gave the potter still greater advantage in the production of reliefs; and by means of these Wedgwood, there can be no doubt, ornamented much of that highly glazed vitrified pottery which belongs to the period of his partnership with Whieldon. The rest was but the steps of a long continued progress; for, as soon as he had invented and perfected fine and appropriate bodies, the cameos and bas-reliefs became a possibility.

At that date and earlier, when pendent seals were much worn, it often happened that good intaglios were to be found in common settings; old stones which had descended from father to son, or had been bought cheaply. Antique cameos were also worn as rings; and few towns or villages but contained personages of a degree to wear these ornaments. Wedgwood had many well-to-do relatives, people of long descent and old possessions—the Colcloughs, the Burslems, the Egertons—and many of their old seals and rings must have come before him as a boy; then later, when he travelled to Birmingham as Whieldon's partner, and later still, to London on business of his own, he must have become more and more familiarized with engraved stones, both from what he saw in the shops and from books of prints. This growing familiarity with one of the noblest phases of antique art suggested, without doubt, its imitation. At least, as early as his partnership with Whieldon, there is reason to think that he began his experiments in this direction; for, curiously enough, many of the grounds of his earliest trial-pieces are formed of the same highly glazed vitrified wares as the Whieldon-Wedgwood vases, the colour being generally black, blue, puce or green; that

of the reliefs buff, white, or black—the buff on puce, the black on a common white pottery body, or blue on black, as the case might be. Then came the improvements in cream ware, Egyptian ware, and red ware; and trials were made in all these, as also in his early biscuit. Hundreds of these trial-pieces are in the Mayer Museum at Liverpool—proofs, if such were needed, of the man's extraordinary energy, patience, industry, and resolution to excel. At length he seems to have bought casts of gems—both cameos and intaglios—from Tassie, and extended the range of his experiments; and one of his earliest trial pieces—the marriage of Cupid and Psyche—still exists, the body being highly vitrified, and the minute relief in light buff terra-cotta clay.

We first hear of the cameos by name in 1772; and in the year succeeding, when he published the first edition of his catalogue, he had produced 285 cameos and intaglios mixed; the former being in various coloured grounds and reliefs, the latter in basalt or black ware. A few of these were probably original impressions from gems lent to him by some of his best patrons, as Sir Watkin Williams Wynne, Sir Roger Newdigate, Lord Carlisle, Lord Clanbrassill, and others; but the major part were undoubtedly from moulds furnished by Tassie, as a comparison of the Wedgwood and Tassie catalogues will at once show. In the year succeeding, the number of his cameos was increased to 414, and in 1777 to 441—this no large addition, but containing work by Flaxman, in the drawing and modelling of such subjects as the Three Graces, Justice with balance and cornucopia, Young Hercules, Hercules strangling the Nemean Lion, Mercury with a caduceus, Omphale with the club of Hercules, Marcus Junius Brutus with the dagger, and others.

His white bodies were now approaching perfection, and one of them had, as he discovered, a property which added greatly to his power as an artist. It was porous, it readily incorporated metallic oxides, cobalt especially. Since the days of the early trial-pieces white bodies had been used, and to these enamel colours had been applied by ground laying; but this property, incorporation of colour by the mass, did away with these laborious processes; and, whilst thus lessening the manufacturer's and artist's labour, cheapened the article itself. At this date, January, 1775, Wedgwood wrote thus to Bentley, "I am glad you think the white body of sufficient fineness, and have no reason to doubt of being able to continue it so. The blue body I am likewise absolute in of almost any shade, and have likewise a beautiful sea-green and several other colours for grounds to cameos, intaglios, &c., and shall be able to make almost any of our cameos in figures, from the Herculaneum size to the least Marriage of Cupid, &c.,—in heads from Peter the Great to the smallest gem for rings, of the blue and other coloured grounds, with the heads and figures in our fine white composition. Look at our heads of eminent men—Greeks, Romans and moderns—and let me know which way you would have them; whether the heads separate, and coloured grounds for you to polish, which will doubtless, with metal frames, make the richest cabinet pictures imaginable. And, more especially, as the heads will in this case be a little undercut, in the manner of the finest gems;—or would you have them in the style they now are, only the relief in fine white with coloured grounds. These improvements may be introduced in part, either now, or may make a most capital change for the next year. I say in part, for as the separate heads, if we make any quantity of them, must have new stamps made for

them, it will take some time to be fully prepared to execute our plan with dispatch." From this we learn that hitherto the grounds and reliefs of the various sized gems had been made, generally speaking, from one mould and at one process, or at least if moulded separately, conjoined previously to being fired.

But the new composition, when coloured, had an ugly trick of staining the reliefs, as may still be seen in many of the early and more imperfect cameos. To remedy this defect, Wedgwood's efforts were unceasing, and he soon succeeded. "By the proofs in the paper B," he wrote to Bentley, "you will see that the brown ground fluxes and eats away the white composition, and by the proofs in C, you will observe that the blue and green grounds stain it. These are new and unforeseen difficulties, and how far I shall be able to conquer them I do not at present clearly see, but I will attempt it and let you know the result. By the proof in D, you will perceive that this quality of staining does not affect the larger heads or masses of the white, but the ground of this head being much too easy fired, I will not answer for it when the ground is brought up to its proper heat and degree of vitrification; only this I may assert, that the thinner the white relief is, the more liable it will be to be stained. That those heads and figures which can be made separately, undercut a little at the edges, then fixed to the ground and fired biscuit, will be less liable to staining still than the head in paper C. But the heads and figures which can be *made* and *fired* separate, and fixed on afterwards, will be totally free from this inconvenience, and may have the great advantage of a perfectly even and polished ground. This will be the ultimate perfection of our cameos. They will then be *absolute*. I shall not attempt to proceed any further in improving

them, but apply my attention to multiplication only. Let me add, this is the state they must come to at last. . . . You will perceive that groups of figures as well as heads may be adapted to this mode of execution, and if my imagination does not mislead me, it has very great capabilities, and will take place in a vast variety of works, from rings to chimney-pieces. What can be richer and more beautiful than a tablet or frieze of a fine blue ground true and polished, and ornamented with figures in our fine white; not mere bas-reliefs, such as one sees at once may be made out of a mould, but under-cut, and made free, in the manner of a proof now enclosed of the marriage of Cupid and Psyche. I do not apprehend any difficulty in fixing this, or any other piece with cement, so as to cut the back of them as flat as the workman pleases, nor in fixing it afterwards to a polished blank with a soft flux by fire, or with a proper glue or cement without fire, which in many cases may be sufficient. The Birmingham manufactures go through more tedious and delicate operations, and are sold at a very inconsiderable price at last."¹

Such were some of the processes which led to and were attendant on ultimate perfection. All the larger and finer bas-reliefs appear to have been twice fired, the smaller cameos but once; and even when long practice gave facility, the processes were delicate and tedious, and fine results often frustrated. Writing in relation to upright octagon cameos to Burley the Birmingham moulder, in October, 1789, Wedgwood says, "With respect to despatch you seem to expect the same as you could give to an order in Birmingham, when the article is ready to send off as soon as the workman has finished it out of his hand. I wish

¹ Wedgwood to Bentley, Jan. 15, 1775.

the case was so with us, but that is impracticable, for when the workman has finished them they have a long and hazardous fire to pass through, which, with the polishing and finishing afterwards, takes near a week, and in this burning they are liable to various and unavoidable accidents, in which case we are obliged to make them over again, and thus doubles the time."¹

The greatest and most prolific period of production was from 1779 to 1787, and from thence again to the end of the century. Many of those of the later Wedgwood and Bentley period are seen to be, in what remains to us, absolutely perfect, as in those entirely white—Antony, Cleopatra, Pan and others; or those of larger mould, as in the figure medallions. But by 1787 every difficulty had been conquered, as that of a combination of two or more colours in the same gem, or those belonging to the delicate and minute processes of raised borders. Thus cameos edged with delicate fret-work, leafage, or other ornament, variously coloured or not as the case might be, belong to this later period; as do almost all the cameos of dark blue tint. And, viewed as works of art, they are absolutely perfect. The planes are always so beautiful, the relief so fine a white, semi-opaque, and undercut, and so wax-like to the touch. Combining the two periods, the cameos which date from about 1777 to 1795 are the finest.

Casts from Tassie's sulphurs were soon discarded, and Wedgwood, employing the best modellers of the day, moulded at will from all the best collections of gems in England. He had workmen at Stowe, as also at Blenheim, in 1788, and later; and the Duke of Portland lent him not only the Barberini vase, but also the celebrated antique

¹ Mayer MSS.

cameos of Jupiter Serapis, and Augustus Cæsar. To a late period of his career Wedgwood was moulding from the cabinet of Baron Stosch, and to that between 1779 and 1787 belong the fine subjects of the naval engagement between Augustus and Anthony, from the collection of the King of Naples, Trajan fighting on horseback, Tuccia a vestal, Claudia a vestal, Diomedes carrying the body of Achilles, Ajax carrying the body of Achilles, Achilles playing on the lyre, Bellerophon watering Pegasus, Diogenes disputing with Laïs, and many others.

As with the bas-reliefs, so also with the cameos, a considerable number have no place in the Catalogues. This is particularly the case with the subjects connected with the French Revolution, and the wars between France and Germany; the latter being chiefly modelled at the instance of foreign dealers. They are not uncommon. Many of the subjects of the earlier gems cannot now be recovered, even by experts and connoisseurs in antique gems. When first issued from the London warehouse, each cameo was wrapped in a paper, on which was printed the subject and number in reference to the Catalogue; but, except in a few rare instances, these valuable aids to perfect identification have passed away. Necessarily the well read classical scholar can identify the great majority of the subjects of the gems; but, even with him, doubts occasionally arise; as in cases of different representations of the same subject from antique sources—a difficulty which might have been easily obviated by impressing the catalogue number on the cameo itself.¹ Wedgwood was also constantly im-

¹ The cameos, when issued from Greek Street, were each one of them wrapped in a paper printed with the subject and Catalogue number. Specimens wrapped still in these papers are in the collections of Mr. Spence of North Shields and Mr. Glyde, junior, of Ipswich.

proving his models and moulds of the same subject. Thus there were many casts and enlargements of the Marriage of Cupid and Psyche, the last taken being a cast from the gem itself; and this, when prepared for the famous bas-relief 11½ inches high by 16 inches wide, was intrusted to the master hand of Flaxman.

At Etruria, Hackwood, Tebo, Webber, De Vere, and a long list of skilled workmen were employed upon the gems, and in London almost all those renowned for skill in modelling. The number produced was astonishing, and of these many were set in the finest gold; the majority in the finest steel. London and Uttoxeter were the chief places for gold setting; Birmingham and Wolverhampton for steel. Even in this direction of setting Wedgwood governed details. "Lightness is a great object," he wrote to his Birmingham mounter in 1786, "and therefore if any metal could be taken out of the back by piercing it in such a manner as to take out most metal and leave it sufficiently strong it would be an advantage. I observe you recommend a setting with beads in a hollow rim instead of studs; I believe they would look very well, but will wait till I see one of that pattern; and now send you six cameos to try what experiments you please in that way."¹

Wedgwood's cameos were used for every conceivable kind of luxury and ornament. Priestley, as also Warltire, displayed their perfection under the solar microscope; and the aid of the lens still affords the best test as to gems of the highest period. Both cameos and intaglios were pirated by many manufacturers, both English and foreign, but never with an approach to success; and modern copies

¹ Mayer MSS.

are so markedly inferior in the relief, undercutting and polish especially, that by a little study, and with the exercise of ordinary care, the connoisseur and collector need not fear the selection of the one rather than the other.

The size of the cameos varies from a quarter of an inch in depth to two and a half inches, the average being one inch or one inch and a half. If much beyond this largest size they enter the class of medallions. They were used largely in the decoration of—

Rings,	Snuff boxes,	Windowshutters, ¹
Châtelaines,	Etui cases,	Mixed metal
Chains,	Patch boxes,	vases,
Scarf pins,	Toilet boxes,	Mixed metal urns,
Hair pins,	Work boxes,	Mixed metal
Watches,	Desks,	boxes,
Buckles of all kinds,	Hangers,	Mixed metal
Bracelets,	Swords,	lamps,
Brooches,	Daggers,	Coach panels,
Watch keys,	Door handles, ¹	Chests of drawers,
Locketts,	Bell-pull han-	Cabinets,
Coat buttons,	dles, ¹	Buffets,
Opera glasses,	Cloak pins, ¹	Chairs,
Smelling bottles,	Hat pins, ¹	Swivels, &c.

and they were made of every form, double-sided, bevelled, and pierced with holes and grooves in every way. But the finest were prepared for setting as jewellery, and collection in cabinets as exquisite facsimiles of antique gems.

The wholesale prices of smelling-bottles, variously adorned with borders and small bas-reliefs, varied from 7s. 6d. to 13s. 6d. Their shapes were numerous. In invoices of 1788-9, the subjects of the medallions on either

¹ Mayer MSS.

sides were the Prince of Wales and Duke of York, King and Queen of England, Henry IV. and Sully, Rousseau and Voltaire, the Princess of Lamballe and Duchess of Devonshire.

CATALOGUE OF THE CAMEOS.

EGYPTIAN MYTHOLOGY.

Those marked with an asterisk * are heads, the others figures.



SIRIS, or Apis, worshipped by the Egyptians under the figure of an ox, with Harpocrates his son, on the sacred bank of the Nile; from a black jasper.

1, 2, 4, 5, 6.¹

3. Isis, wife of Osiris, with the flower lotus on her head; * from a green jasper. 1, 2, 4, 5, 6.

4. Another figure of Isis; * from a cameo. 1, 2, 4, 5, 6.

5. The same; from a sardonyx. 1, 2, 4, 5, 6.

7. Isis with the sistrum; from a carnelian. 2, 4, 5, 6.

13. The temple of Isis; from a cameo. 1, 2, 4, 5, 6.

17. Harpocrates with the fruit and leaves of Persea upon his head; * onyx. 2, 4, 5, 6.

19. Harpocrates standing in a bark. 2, 4, 5, 6.

36. The flower lotus; from a chalcedony. 2, 4, 5, 6.

42. An Egyptian sphinx with an ape; from a cameo. 1, 2, 4, 5, 6.

¹ Editions of Wedgwood's Catalogue. The respective English editions of Wedgwood's Catalogue appeared thus:—the first in 1773, the second in 1774, the fourth in 1777, the fifth in 1779, the sixth and last, from which these lists are derived, in 1787. The figures 1, 2, 4, 5, and 6, thus give an approximation to the respective dates when the several cameos first and subsequently appeared.

1646. An Egyptian figure covered with hieroglyphics. 2, 4, 5, 6.
 1690. Harpocrates, the god of silence. 4, 5, 6.
 1727. Horus sitting upon the lotus, with the sun and moon, and other hieroglyphics. 4, 5, 6.

GRECIAN AND ROMAN MYTHOLOGY.

47. Saturn holding a scythe, and an open book at his feet ; from a carnelian. 1, 2, 4, 5, 6.
 52. The Corybantes striking their bucklers, to prevent the cries of the infant Jupiter from being heard by Saturn. 2, 4, 5, 6.
 53. Cybele ; * from a carnelian. 1, 2, 4, 5, 6.
 54. The same ; * from a cameo. 6.
 55. The same ; * from a carnelian. 2, 4, 5, 6.
 59. Jupiter with all his attributes ; * from a carnelian. 1, 2, 4, 5, 6.
 64. Jupiter and Isis.** 4, 5, 6.
 65. Jupiter Olympius ; * from a sardonyx. 2, 4, 5, 6.
 66. Jupiter with the diadem ; * from a cameo. 2, 4, 5, 6.
 74. Jupiter Olympius sitting in the middle of the zodiac, with Mercury, Minerva, and Neptune ; carnelian. 1, 2, 4, 5, 6.
 83. Jupiter Conservator ; carnelian. 2, 4, 5, 6.
 87. Jupiter sitting on his chariot drawn by four horses, thundering upon the giants ; Grecian workmanship. 1, 2, 4, 5, 6.
 94. Juno ; carnelian. 2, 4, 5, 6.
 99. Jupiter, in the form of a swan, caressing Leda ; carnelian. 1, 2, 4, 5, 6.
 101. The same ; from a sardonyx. 2, 4, 5, 6.
 102. Jupiter transformed into a bull carrying away Europa ; amethyst. 2, 4, 5, 6.

104. Jupiter transformed into an eagle, carrying away Hebe; carnelian. 6.
108. Argus guarding Iö transformed into a cow; amethyst. 1, 2, 4, 5, 6.
110. The council of the gods; sardonyx. 1, 2, 4, 5, 6.
112. Janus with two faces; * carnelian. 1, 2, 4, 5, 6.
115. Minerva; * crystal. 1, 2, 4, 5, 6.
117. Minerva carrying the ægis; * blood-coloured jasper. 1, 2, 4, 5, 6.
119. Minerva with the ægis; * red jasper, Grecian. 2, 4, 5, 6.
120. The same; * niccolo. 1, 2, 4, 5, 6.
125. Minerva standing armed; carnelian. 2, 4, 5, 6.
128. The same; antique paste. 2, 4, 5, 6.
133. A talisman; carnelian. 2, 4, 5, 6.
134. Mercury; amethyst. 2, 4, 5, 6.
135. The same; amethyst.
137. The same; niccolo.
140. The same; carnelian. 1, 2, 4, 5, 6.
141. Mercury the secret messenger of the gods; carnelian. 2, 4, 5, 6.
142. Mercury carrying a letter as a messenger; hyacinth. 2, 4, 5, 6.
147. Mercury holding the head of Argus. 2, 4, 5, 6.
149. Mercury sitting upon Argus; carnelian. 2, 4, 5, 6.
152. Mercury god of travellers; emerald. 2, 4, 5, 6.
154. Mercury keeping the flocks of Admetus; plasma. 2, 4, 5, 6.
160. Mercury cutting off the head of Argus; chalcodony. 6.
164. Hermaphroditus; carnelian. 1, 2, 4, 5, 6.
165. The same; carnelian. 6.
166. Hermaphroditus and Salmacis; carnelian. 6.

167. The three Graces ; carnelian. 2, 4, 5, 6.
 168. The same ; carnelian. 2, 4, 5, 6.
 169. The same ; plasma. 1, 2, 4, 5, 6.
 170. The same ; amethyst. 6.
 171. Peace ; lapis lazuli. 2, 4, 5, 6.
 172. The same ; niccolo. 2, 4, 5, 6.
 176. Neptune standing with his trident ; sardonyx.
 1, 2, 4, 5, 6.
 177. The same ; carnelian. 6.
 178. Neptune upon his chariot drawn by four sea horses ;
 rock crystal. 1, 2, 4, 5, 6.
 179. Neptune sitting upon a dolphin ; chalcedony. 2, 4,
 5, 6.
 182. Neptune and Minerva disputing about giving name
 to Athens ; cameo. 6.
 183. Neptune and Minerva adjusting the dispute ; carne-
 lian. 6.
 185. Nereus and Doris, sea deities ; amethyst. 2, 4,
 5, 6.
 186. The same ; carnelian. 2, 4, 5, 6.
 188. One of the Nereides ; rock crystal. 1, 2, 4, 5, 6.
 189. } Nereides ; antique paste. 6.
 190. }
 191. The same ; amethyst. 2, 4, 5, 6.
 192. Glaucus ; chalcedony. 6.
 197. A river ; carnelian. 2, 4, 5, 6.
 201. Ceres ;* carnelian. 1, 2, 4, 5, 6.
 204. Ceres with the cornucopia ; carnelian. 6.
 212. Flora ;* rock crystal. 2, 4, 5, 6.
 213. Pomona ; carnelian. 2, 4, 5, 6.
 214. The same ;* agate. 2, 4, 5, 6.
 219. Night shedding poppies ; red jasper. 1, 2, 4, 5, 6.
 221. Apollo ;* carnelian. 1, 2, 4, 5, 6.

222. The same ; * carnelian. 1, 2, 4, 5, 6.
 224. Apollo laurelled ; * sardonyx. 6.
 227. Apollo with the lyre ; * sardonyx. 2, 4, 5, 6.
 229. Apollo ; * carnelian. 6.
 232. Apollo standing ; carnelian. 1, 2, 4, 5, 6.
 234. Chiron, the centaur, instructing Achilles ; carnelian.
 2, 4, 5, 6.
 235. Apollo standing with the lyre ; hyacinth. 2, 4, 5, 6.
 240. Apollo pursuing Daphne ; carnelian. 6.
 244. Phaethon falling from heaven ; chalcedony. 2, 4,
 5, 6.
 245. Apollo and Marsyas ; carnelian. 1, 2, 4, 5, 6.
 246. The same ; carnelian. 1, 2, 4, 5, 6.
 247. Marsyas bound by Apollo ; carnelian. 6.
 248. The lyre of Apollo ; carnelian. 2, 4, 5, 6.
 253. Aurora and Cephalus ; antique paste. 1, 2, 4, 5, 6.
 258. Polyhymnia holding a book ; carnelian. 1, 2, 4,
 5, 6.
 266. Calliope ; sardonyx. 2, 4, 5, 6.
 273. Diana ; * a fine head ; carnelian. 6.
 275. Diana with the bow ; carnelian. 2, 4, 5, 6.
 277. Diana, huntress ; carnelian. 2, 4, 5, 6.
 278. The same ; carnelian, Grecian. 2, 4, 5, 6.
 279. Diana of the mountains ; amethyst, Grecian. 2, 4,
 5, 6.
 287. The god Lunus ; carnelian. 1, 2, 4, 5, 6.
 290. Endymion with the Moon ; carnelian. 2, 4, 5, 6.
 293. Bacchus crowned ; amethyst. 1, 2, 4, 5, 6.
 297. Infant Bacchus ; carnelian. 1, 2, 4, 5, 6.
 303. Bacchus educated by the nymphs ; cameo. 6.
 304. Bacchus standing with the thyrsus ; antique paste. 6.
 305. Bacchus with a Faun ; carnelian. 2, 4, 5, 6.
 306. Bacchus sitting on a tiger ; carnelian. 2, 4, 5, 6

308. Bacchus and Ariadne ;** cameo. 2, 4, 5, 6.
310. Bacchus and Ariadne riding on a tiger ; red jasper.
1, 2, 4, 5, 6.
326. A Faun ; carnelian. 1, 2, 4, 5, 6.
329. The same ; amethyst. 2, 4, 5, 6.
332. A Faun sitting with a goat ; carnelian. 2, 4, 5, 6.
333. A Faun with a goat ; carnelian. 1, 2, 4, 5, 6.
335. A Faun holding a young Bacchus ; cameo. 6.
343. A Faun with a Bacchante ; cameo. 6.
346. A Faun mad or drunk ; sardonyx. 1, 2, 4, 5, 6.
348. The same ; sardonyx. 1, 2, 4, 5, 6.
353. Pan ; carnelian. 2, 4, 5, 6.
355. Pan playing with a goat ; carnelian. 2, 4, 5, 6.
363. A Bacchante ; carnelian. 1, 2, 4, 5, 6.
365. The same ; antique paste. 6.
368. The same ; cameo. 2, 4, 5, 6.
369. A Bacchante with a thyrsus ; carnelian. 2, 4, 5, 6.
370. The same ; niccolo. 2, 4, 5, 6.
371. The same ; niccolo. 2, 4, 5, 6.
372. A Bacchante with a tiger ; carnelian. 2, 4, 5, 6.
373. A Bacchanal ; carnelian. 2, 4, 5, 6.
377. Callirrhoë, high priestess of Bacchus. 1, 2, 4, 5, 6.
380. A Bacchanal ; carnelian. 2, 4, 5, 6.
382. A Bacchanalian subject ; carnelian. 1, 2, 4, 5, 6.
383. The same ; carnelian. 2, 4, 5, 6.
385. The same ; carnelian. 2, 4, 5, 6.
387. The same ; carnelian. 1, 2, 4, 5, 6.
388. The same ; chalcedony. 1, 2, 4, 5, 6.
390. A young Hercules ;* Grecian ; aquamarine. 1, 2,
4, 5, 6.
408. A Hercules ;* green jasper. 1, 2, 4, 5, 6.
409. Infant Hercules killing the serpents ; onyx. 1, 2,
4, 5, 6.

411. Hercules binding Cerberus; red jasper. 1, 2, 4, 5, 6.
412. Hercules and Cerberus; carnelian. 1, 2, 4, 5, 6.
414. Hercules killing Antæus; rock crystal. 1, 2, 4, 5, 6.
416. The same. 1, 2, 4, 5, 6.
421. Hercules strangling the Nemean lion; onyx. 1, 2, 4, 5, 6.
424. Hercules fighting with Hippolyte, queen of the Amazons; carnelian. 1, 2, 4, 5, 6.
425. Hercules wrestling with Achelous transformed into a bull; carnelian. 1, 2, 4, 5, 6.
426. The same; carnelian. 1, 2, 4, 5, 6.
427. Hercules killing the Cretan bull; carnelian. 6.
429. Hercules carrying a live bull; carnelian; Grecian. 6.
442. Hercules supporting the world; emerald. 1, 2, 4, 5, 6.
451. Hercules reposing; carnelian. 2, 4, 5, 6.
454. Hercules embracing his wife Auge; carnelian. 6.
455. Hercules overcome by Love; red jasper. 1, 2, 4, 5, 6.
458. The same; carnelian. 2, 4, 5, 6.
459. Hercules and Iöle;* carnelian. 2, 4, 5, 6.
460. Hercules caressing Iöle; amethyst; Grecian; 1, 2, 4, 5, 6.
462. Hercules bathing with Iöle; cameo. 6.
463. The centaur Nessus bound by Love; cameo. 2, 4, 5, 6.
468. Hercules with his club; carnelian, said to have been the seal of the republic of Tuscany. 1, 2, 4, 5, 6.
469. Hercules going to fight the Amazons; rock crystal. 4, 5, 6.
473. Iöle;* carnelian. 1, 2, 4, 5, 6.
479. The same;* amethyst. 1, 2, 4, 5, 6.

481. The same ;* carnelian. 6.
484. The same ;* carnelian. 1, 2, 4, 5, 6.
486. The same ;* sardonyx. 1, 2, 4, 5, 6.
488. Iöle standing with Hercules's club ; antique paste.
1, 2, 4, 5, 6.
494. A Victory writing upon his buckler ; carnelian. 6.
496. A Victory holding a pike ; onyx. 1, 2, 4, 5, 6.
498. The same ; antique paste. 6.
499. A naval Victory ; sardonyx. 2, 4, 5, 6.
501. Mars and Venus ; plasma. 1, 2, 4, 5, 6.
505. Venus ; plasma. 1, 2, 4, 5, 6.
511. Venus and Cupid ; carnelian. 1, 2, 4, 5, 6.
513. The same ; carnelian. 2, 4, 5, 6.
517. The same ; sardonyx ; Grecian. 2, 4, 5, 6.
518. Venus Victrix ; antique paste. 2, 4, 5, 6.
519. Marine Venus ; carnelian. 6.
520. Venus Anadyomene ; carnelian. 1, 2, 4, 5, 6.
521. The temple of Venus ; red jasper. 2, 4, 5, 6.
523. Adonis ; carnelian. 2, 4, 5, 6.
527. Vulcan forging armour for Achilles, at the request
of Venus ; sardonyx. 1, 2, 4, 5, 6.
537. Cupid inflaming the mind ; niccolo. 2, 4, 5, 6.
538. Cupid reposing. 2, 4, 5, 6.
539. Cupid holding a bow ; carnelian. 1, 2, 4, 5, 6.
549. Two Cupids in a bark drawn by four dolphins ;
carnelian. 2, 4, 5, 6.
579. Æsculapius ;* carnelian. 2, 4, 5, 6.
583. The same ;* chalcedony. 1, 2, 4.
586. Æsculapius standing with a serpent ; chalcedony.
2, 4, 5, 6.
592. Hygiea standing with the serpent ; chalcedony.
2, 4, 5, 6.
628. Nemesis holding a flower. 2, 4, 5, 6.

1600. Venus standing ; carnelian. 6.
1601. Venus sitting ; carnelian. 6.
1604. Neptune. 2, 4, 5, 6.
1605. Ceres. 6.
1606. Bathing Venus. 4, 5, 6.
1607. Hercules gathering the golden apples in the garden
of the Hesperides. 2, 4, 5, 6.
1608. Apollo. 5, 6.
1613. Minerva. 5, 6.
1620. Æsculapius and Hygiea. 2, 4, 5, 6.
1624. Young Hercules. 2, 4, 5, 6.
1625. Hercules. 2, 4, 5, 6.
1635. A Bacchanalian triumph. 2, 4, 5, 6.
1639. Leander in the Hellespont. 2, 4, 5, 6.
1640. A crouching Venus. 2, 4, 5, 6.
1645. A deification. 2, 4, 5, 6.
1672. Marriage of Bacchus and Ariadne. 2, 4, 5, 6.
1674. Marriage of Cupid and Psyche ; Marlborough Col-
lection. 2, 4, 5, 6.
1675. Beautiful Medusa. 2, 4, 5, 6.
1677. The three Graces. 4, 5, 6.
1678. Justice with balance and cornucopia. 4, 5, 6.
1679. Hygiea. 4, 5, 6.
1681. Hygiea with a basket of flowers. 4, 5, 6.
1682. Hygiea. 4, 5, 6.
1697. Diana. 4, 5, 6.
1698. Niobe. 4, 5, 6.
1702. Young Bacchus. 4, 5, 6.
1705. Venus. 4, 5, 6.
1708. Young Hercules. 4, 5, 6.
1710. Fortune. 4, 5, 6.
1715. Hercules strangling the Nemean lion. 4, 5, 6.
1728. Neptune. 4, 5, 6.

1729. Mercury with a caduceus. 4, 5, 6.
 1730. Contemplating Muse. 4, 5, 6.
 1731. Hope. 4, 5, 6.
 1732. The same; smaller. 4, 5, 6.
 1733. Omphale with the club of Hercules. 4, 5, 6.
 1750. Justice sitting. 6.
 1751. Neptune standing. 6.
 1752. Flora standing. 6.
 1754. Venus belles-fesses (Callipyge). 6.
 1755. Venus de' Medici. 6.
 1756. The same. 6.

SACRIFICES, ETC.

598. A sacrifice; rock crystal. 1, 2, 4, 5, 6.
 603. The same; rock crystal. 1, 2, 4, 5, 6.
 605. The same; carnelian. 2, 4, 5, 6.
 614. An enchantment; carnelian. 2, 4, 5, 6.
 615. A priest holding a patera; antique paste. 6.
 616. A high priestess; sardonyx. 2, 4, 5, 6.
 1621. Hygiea, &c., a sacrifice. 2, 4, 5, 6.
 1622. An offering to Victory. 2, 4, 5, 6.
 1644. A sacrifice. 2, 4, 5, 6.
 1749. Offering to Minerva. 6.
 1763. Sacrifice to Cupid. 6.

ANCIENT PHILOSOPHERS, POETS, AND ORATORS.

654. Homer;* chalcedony. 1, 2, 4, 5, 6.
 655. The same;* carnelian. 1, 2, 4, 5, 6.
 656. Plato;* carnelian. 1, 2, 4, 5, 6.
 662. Socrates and Plato;* granite. 1, 2, 4, 5, 6.
 664. Socrates;* carnelian. 2, 4, 5, 6.
 666. Socrates and Aristotle;* sardonyx. 6.

670. Epicurus ;* niccolo. 1, 2, 4, 5, 6.
 675. Æsop ;* carnelian. 1, 2, 4, 5, 6.
 676. Philemon ;* hyacinth. 1, 2, 4, 5, 6.
 677. The same ;* carnelian. 6.
 679. Euripides ;* ditto. 1, 2, 4, 5, 6.
 682. Aristides ;* ditto. 1, 2, 4, 5, 6.
 688. Antisthenes ;* ditto. 1, 2, 4, 5, 6.
 689. Aristophanes ;* carnelian, 6.
 690. Theophrastus ;* hyacinth. 6.
 692. Diogenes ;* cameo. 6.
 694. Diogenes disputing with Laïs ;* carnelian. 6.
 700. Pythagoras ;* engraved in gold. 6.
 701. Pythagoras sitting ;* carnelian. 1, 2, 4, 5, 6.
 702. Anacreon ; carnelian. 1, 2, 4, 5, 6.
 703. Hippocrates ;* carnelian. 2, 4, 5, 6.
 704. Apollonius Tyanæus ;* green jasper. 6.
 705. Theon ;* niccolo. 1, 2, 4, 5, 6.
 706. Lucius Apuleius ;* carnelian. 2, 4, 5, 6.
 707. Solon ;* chalcedony. 6.
 709. Pindar ;* opal. 6.
 711. Horace ;* emerald. 1, 2, 4, 5, 6.
 712. Periander ;* chalcedony. 2, 4, 5, 6.
 715. Plautus ;* jasper. 6.
 716. Mago and Dionysius ;** plasma. 1, 2, 4, 5, 6.
 717. Charondas ;* sardonyx. 1, 2, 4, 5, 6.
 718. Democritus ;* carnelian. 1, 2, 4, 5, 6.
 724. Sappho ;* green jasper. 2, 4, 5, 6.
 729. Ovid ;* sardonyx. 1, 2, 4, 5, 6.
 730. Virgil ;* hyacinth. 1, 2, 4, 5, 6.
 734. Seneca ;* chalcedony. 1, 2, 4, 5, 6.
 740. Hermes Trismegistus, with Mercury's caduceus ;*
 chalcedony. 2, 4, 5, 6.
 1541. Livy ;* carnelian. 5, 6.

1656. Cicero.* 1, 2, 4, 5, 6.
 1661. Cato of Utica.* 6.
 1688. Demosthenes.* 4, 5, 6.
 1700. Phocion.* 5, 6.
 1701. Socrates.* 4, 5, 6.
 1707. Homer.* 4, 5, 6.
 1709. Phocion.* 4, 5, 6.
 1787. Seneca.* 6.

SOVEREIGNS OF MACEDONIA, ETC.

743. Alexander the Great;* agate. 1, 2, 4, 5, 6.
 749. Olympia, his mother;* niccolo. 2, 4, 5, 6.
 753. Lysimachus;* crystal. 1, 2, 4, 5, 6.
 756. Antiochus II., King of Syria;* carnelian. 1, 2, 4,
 5, 6.
 762. Ptolemy, King of Cyrene;* carnelian. 2, 4, 5, 6.
 765. Juba;* green jasper. 6.
 767. Semiramis giving the command to her son;* sardonyx. 2, 4, 5, 6.
 768. Masinissa, King of Numidia;* chalcedony. 1, 2,
 4, 5, 6.
 769. The same;* plasma. 1, 2, 4, 5, 6.
 772. Alcibiades;* porphyry. 1, 2, 4, 5, 6.
 774. Hamilcar;* agate. 6.
 775. Hannibal, with the Punic characters;* amethyst.
 1, 2, 4, 5, 6.
 778. Phocion;* cameo. 1, 2, 4, 5, 6.
 779. The same;* niccolo. 6.
 783. Byzas, founder of Byzantium;* agate. 1, 2, 4, 5, 6.
 793. Cleopatra;* Grecian. 6.
 794. The same;* carnelian. 6.
 796. Ptolemy Soter, first King of Egypt;* oriental
 granite. 1, 2, 4, 5, 6.

797. The same, with his family ;* carnelian. 1, 2, 4, 5, 6.
799. Ptolemy Philadelphus, second King of Egypt;* amethyst. 1, 2, 4, 5, 6.
800. Arsinoë, daughter of Ptolemy Soter;* carnelian. 1, 2, 4, 5, 6.
801. Ptolemy Euergetes, third King of Egypt;* carnelian. 1, 2, 4, 5, 6.
804. Ptolemy Philopator, sixth King of Egypt.* 2, 4, 5, 6.
805. Ptolemy Euergetes, seventh King of Egypt;* chalcedony. 1, 2, 4, 5, 6.
813. Ptolemy junior, thirteenth King of Egypt;* carnelian. 1, 2, 4, 5, 6.

FABULOUS AGE OF THE GREEKS.

818. Prometheus forming a head. 1, 2, 4, 5, 6.
823. Bellerophon taming Pegasus ; carnelian. 1, 2, 4, 5, 6.
828. Bellerophon conquering Chimæra ; antique paste. 6.
832. Medea rejuvenating the father of Jason ; carnelian. 1, 2, 4, 5, 6.
840. Œdipus ; onyx. 6.
845. Theseus;* carnelian. 1, 2, 4, 5, 6.
847. The same ; sardonyx ; Grecian. 1, 2, 4, 5, 6.
850. The same, raising the stone under which his father had hidden his sword ; carnelian. 1, 2, 4, 5, 6.
854. A centaur carrying a branch of a tree, and a cornucopia ; carnelian. 2, 4, 5, 6.
861. Leander ; chalcedony. 1, 2, 4, 5, 6.
862. The same ; carnelian. 6.
866. Cresphontes, Temenus, and Eurysthenes, drawing lots for the cities of Messina, Argos, and Sparta ; carnelian. 1, 2, 4, 5, 6.

871. Perseus ; carnelian. 1, 2, 4, 5, 6.
 873. Perseus with the head of Medusa ; aquamarine,
 Devonshire collection. 1, 2, 4, 5, 6.
 874. Perseus with his armour ; carnelian ; Grecian ;
 Dioscorides. 2, 4, 5, 6.
 876. Perseus and Andromeda ; red jasper. 1, 2, 4, 5, 6.
 877. Bellerophon watering Pegasus at the bottom of Par-
 nassus ; carnelian. 6.
 878. Medusa ; chalcedony ; Grecian. 1, 2, 4, 5, 6.
 884. Meleager ;* carnelian. 1, 2, 4, 5, 6.
 887. The same. 5, 6.
 888. The same ; chalcedony. 1, 2, 4, 6.
 893. Dædalus ; carnelian. 1, 2, 4, 5, 6.

WAR OF TROY.

912. Priam ;* sardonyx, Devonshire collection ; Grecian.
 2, 4, 5, 6.
 913. Paris, with the Phrygian cap ;* amethyst. 1, 2, 4,
 5, 6.
 921. Hector and Andromache ;** carnelian. 2, 4, 5, 6.
 927. Achilles ;* carnelian. 1, 2, 4, 5, 6.
 928. The infant Achilles carried by the centaur Chiron ;
 carnelian. 1, 2, 4, 5, 6.
 929. Chiron instructing Achilles ; sardonyx. 2, 4, 5, 6.
 930. Chiron shooting with a bow ; chalcedony. 1, 2, 4,
 5, 6.
 932. Achilles playing on the lyre ; amethyst ; Grecian. 6.
 939. Ajax and Teucer defending the fleet from the Tro-
 jans ; carnelian. 2, 4, 5, 6.
 940. Ajax carrying the body of Patroclus ;* agate. 1, 2,
 4, 5, 6.
 942. The same ; carnelian. 6.

943. A soldier bringing the news of the death of Patroclus to Achilles ; cameo. 1, 2, 4, 5, 6.
947. Hector dragged round the walls of Troy ; carnelian. 2, 4, 5, 6.
948. Priam begging the body of Hector from Achilles ; onyx. 1, 2, 4, 5, 6.
949. The same ; carnelian. 6.
954. Achilles wounded in the heel ; carnelian. 5, 6.
955. Ajax carrying the body of Achilles ; niccolo. 1, 2, 4, 5, 6.
956. Diomedes carrying the body of Achilles ; niccolo. 6.
957. Diomedes carrying away the palladium ; carnelian ; Grecian. 2, 4, 6.
958. The same ; carnelian. 5, 6.
960. The same ; sardonyx. 2, 4, 5, 6.
961. The same ; chalcedony. 2, 4, 5, 6.
968. Diomedes prevented by Apollo from pursuing Æneas ; carnelian. 1, 2, 4, 5, 6.
976. Laocoon ; granite ; from the statue in the Vatican. 1, 2, 4, 5, 6.
1684. Ajax guarding the body of Patroclus. 4, 5, 6.

ROMAN HISTORY.

987. The goddess Roma, sitting with trophies ; carnelian, 2, 4, 5, 6.
998. Claudia, vestal virgin ; carnelian. 2, 4, 5, 6.
999. A vestal ; chalcedony. 1, 2, 4, 5, 6.
1000. Tuccia, a vestal, carrying water in a sieve in proof of her chastity. 6.
1001. Claudia, a vestal, drawing the loaded barge with her girdle in proof of chastity ; carnelian. 6.
1014. A chariot ; cameo ; Grecian. 6.
1016. A chariot ; carnelian. 6.

1037. Dacia restituta; carnelian. 2, 4, 5, 6.
1038. Lucius Papirius, with his mother persuading him to reveal the resolutions of the senate; carnelian. 2, 4, 5, 6.
1044. A high priest kneeling, and making a treaty of peace; plasma. 2, 4, 5, 6.
1046. The Romans finding the books of the Sybils; white agate. 1, 2, 4, 5, 6.
1047. Sophonisba taking poison, that she might not be led in triumph to Rome; plasma. 1, 2, 4, 5, 6.
1048. Jugurtha delivered to Sylla; carnelian. 2, 4, 5, 6.
1049. Celia given as a hostage to Porsena; carnelian. 1, 2, 4, 5, 6.
1052. Captive soldiers; sardonyx. 6.
1053. Military charity; carnelian. 2, 4, 5, 6.
1054. A conquered province; carnelian. 1, 2, 4, 5, 6.
1055. Naval engagement between Augustus and Antony; rock crystal. 6.
1070. A soldier on horseback; onyx. 6.
1071. Trajan fighting on horseback; antique paste. 6.
1075. The death of Julius Cæsar; rock crystal. 1, 2, 4, 5, 6.
1076. Nero in the habit of a muse; carnelian. 1, 2, 4, 5, 6.
1078. Marcus Aurelius on horseback; cameo, from the bronze statue at Rome. 1, 2, 4, 5, 6.
1079. Antonia, with the urn containing the ashes of her son Germanicus; carnelian. 2, 4, 5, 6.
1083. Romulus;* carnelian. 1, 2, 4, 5, 6.
1085. Numa Pompilius;* niccolo. 6.
1086. Numa Pompilius as a priest;* carnelian. 1, 2, 4, 5, 6.
1088. Ancus Marcius;* niccolo. 6.
1089. Lucius Junius Brutus;* white amethyst. 1, 2, 4, 5, 6.
1095. Lucius Valerius Publicola;* carnelian. 6.
1096. Marcus Junius Silanus;* carnelian. 6.

1097. Lucius Cornelius Sulla;* carnelian. 6.
1100. Scipio Africanus;* carnelian. 1, 2, 4, 5, 6.
1101. Regulus with the nail behind his neck;* carnelian.
1, 2, 4, 5, 6.
1103. Cincinnatus;* carnelian. 1, 2, 4, 5, 6.
1104. Cato of Utica;* chalcedony. 1, 2, 4, 5, 6.
1106. The same;* sardonyx. 6.
1107. Caius Marius;* chalcedony. 6.
1108. Albinus Postumius;* chalcedony. 6.
1111. Marcus Claudius Marcellus;* jasper. 1, 2, 4, 5, 6.
1112. The same;* carnelian. 6.
1114. Caius Numonius Vala;* carnelian. 6.
1115. Marcus Crassus;* sardonyx. 6.
1117. Quintus Fabius Maximus;* sardonyx. 6.
1118. Lentulus;* carnelian. 1, 2, 4, 5, 6.
1119. Quintus Catulus;* sardonyx. 6.
1122. Cato censor;* carnelian. 1, 2, 4, 5, 6.
1123. P. Cornelius Nasica;* amethyst. 4, 6.
1125. Cicero;* sardonyx. 6.
1126. The same;* niccolo. 2, 4, 5, 6.
1127. The same;* cameo. 1, 2, 4, 5, 6.
1128. Marcus Varro;* carnelian. 6.
1130. Mæcenas;* carnelian; Grecian. 6.
1138. Pompey the Great;* carnelian. 6.
1139. Cneius Pompeius, son of Pompey;* chalcedony. 6.
1141. Sextus Pompeius;* aquamarine; Grecian. 6.
1142. The same;* niccolo. 5, 6.
1143. Marcus Junius Brutus with the dagger;* sardonyx.
1, 2, 4, 5, 6.
1144. The same;* black jasper. 4, 6.
1146. A consular head;* carnelian. 6.
1148. The same;* carnelian. 6.
1149. The same;* carnelian. 6.

1151. The same;* red jasper. 6.
1153. The same;* carnelian. 6.
1154. A Roman family;* carnelian. 6.
1156. Julius Cæsar;* crystal. 6.
1159. The triumvirate of Marc Antony, Lepidus, and Augustus;* carnelian. 6.
1160. Antony and Cleopatra;* sardonyx. 1, 2, 4, 5, 6.
1165. Augustus;* cameo. 1, 2, 4, 5, 6.
1166. Augustus, and Livia his wife;* carnelian. 6.
1167. Livia;* carnelian. 1, 2, 4, 5, 6.
1170. Agrippa, son-in-law of Augustus;* green jasper. 6.
1172. Caius and Lucius Cæsar;* carnelian. 6.
1173. Caius Cæsar;* carnelian. 6.
1174. Lucius Cæsar;* carnelian. 6.
1175. The same;* hyacinth. 6.
1176. Tiberius;* carnelian. Walpole Collection. 2, 4, 6.
1178. Tiberius;* carnelian. 5, 6.
1179. Tiberius, and Livia his mother;* cameo. 1, 6.
1180. Drusus, son of Tiberius;* chalcedony. Devonshire Collection. 6.
1181. The same;* carnelian. 6.
1183. Nero Claudius Drusus, brother of Tiberius;* hyacinth. 1, 2, 4, 5, 6.
1184. The same;* carnelian. 1, 2, 4, 5, 6.
1185. Antonia junior, daughter of Marc Antony;* cameo. 6.
1194. Caligula, and his sister Agrippina;* cameo. 6.
1195. Drusilla, sister of Caligula;* carnelian. 6.
1198. Claudius;* green jasper. 1, 2, 4, 5, 6.
1199. Messalina Valeria, wife of Claudius;* carnelian. 6.
1200. Agrippina junior, wife of Claudius;* sardonyx. 6.
1201. Britannicus, son of Claudius;* carnelian. 6.
1202. The same;* carnelian. 6.

1203. Nero;* cameo. 1, 2, 4, 5, 6.
1207. Poppæa, wife of Nero;* carnelian. 1, 2, 4, 5, 6.
1210. Galba;* oriental agate. 6.
1212. Otho;* carnelian. 1, 2, 4, 5, 6.
1213. Vitellius;* carnelian. 1, 2, 4, 5, 6.
1214. Vitellius;* carnelian. 6.
1215. Vespasian;* cameo. 6.
1216. Vespasian;* carnelian. 1, 2, 4, 5, 6.
1218. Titus;* carnelian. 1, 2, 4, 5, 6.
1219. The same;* cameo. 2, 4, 5, 6.
1220. Julia, daughter of Titus;* oriental sapphire;
Grecian. 6.
1222. The same;* hyacinth; Grecian. 6.
1223. Domitian;* cameo. 1, 2, 4, 5, 6.
1224. The same;* niccolo. 6.
1230. Nerva;* carnelian. 6.
1232. Trajan;* carnelian. 1, 2, 4, 5, 6.
1233. Trajan, Plotina, Marciana, and Matilda;* onyx.
1, 2, 4, 5, 6.
1235. Plotina, wife of Trajan;* carnelian. 6.
1236. Marciana, sister of Trajan;* carnelian. 1, 2, 4, 5, 6.
1239. Hadrian;* carnelian. 1, 2, 4, 5, 6.
1241. The same;* carnelian. 5, 6.
1242. Sabina, wife of Hadrian;* carnelian. Marlborough
Collection. 1, 2, 4, 5, 6.
1243. The same;* carnelian. 2, 4, 5, 6.
1244. The same;* carnelian. 5, 6.
1245. Sabina veiled;* crystal. 6.
1246. Antinous, the favourite of Hadrian;* carnelian. 1,
2, 4, 5, 6.
1248. The same;* carnelian. 6.
1249. The same;* carnelian. 6.
1253. Ælius Cæsar, brother of Hadrian;* amethyst. 6.

1256. Antoninus Pius;* amethyst. 1, 2, 4, 5, 6.
 1257. The same;* amethyst. 6.
 1258. Faustina, wife of Ant. Pius;* carnelian. 6.
 1260. The same;* carnelian. 6.
 1261. Faustina veiled;* carnelian. 6.
 1262. Galerius Valerius Antoninus, son of Ant. Pius.*
 1, 2, 4, 5, 6.
 1263. Marcus Aurelius;* sardonyx. 1, 2, 4, 5, 6.
 1264. The same;* red jasper. 1, 2, 4, 5, 6.
 1265. The same;* rock crystal. 1, 2, 4, 5, 6.
 1266. Marcus Aurelius and Faustina;* cameo. 1, 2, 4,
 5, 6.
 1270. Faustina junior, wife of Marcus Aurelius;* carnelian. 6.
 1271. Lucius Verus;* antique paste. 6.
 1272. The same;* carnelian. 6.
 1275. Commodus;* hyacinth. 6.
 1277. The same;* amethyst. 6.
 1280. Commodus and Ennius Verus, brothers;* cameo. 1,
 2, 4, 5, 6.
 1281. Pertinax;* carnelian. 1, 2, 4, 5, 6.
 1282. The same;* plasma. 6.
 1288. Didia Clara;* carnelian. 6.
 1291. Pescennius;* carnelian. 6.
 1292. Albinus;* chalcedony. 6.
 1293. Septimius Severus;* amethyst. 6.
 1294. Septimius Severus;* carnelian. 6.
 1297. Sept. Severus, Julia Pia, Caracalla, and Geta;*
 carnelian. 1, 2, 4, 5, 6.
 1298. The same;* carnelian. 6.
 1299. Julia Pia, wife of Sept. Severus;* hyacinth. 6.
 1302. Caracalla;* chalcedony. 1, 2, 4, 5, 6.
 1303. The same;* carnelian. 6.

1304. The same ;* carnelian. 6.
 1306. Geta, brother of Caracalla ;* carnelian. 1, 2, 4,
 5, 6.
 1307. Macrinus ;* carnelian. 6.
 1308. Diadumenianus ;* carnelian. 1, 2, 4, 5, 6.
 1311. The same ;* niccolo. 6.
 1317. Alexander Severus ;* carnelian. 1, 2, 4, 5, 6.
 1320. Maximinus ;* plasma. 1, 2, 4, 5, 6.
 1323. Gordianus Africanus ;* chalcedony. 1, 2, 4, 5, 6.
 1330. Sabinia Tranquillina, wife of Gordian ;* carnelian. 6.
 1332. Philippus, Otacilla his wife, and Philippus junior
 his son ;* niccolo. 1, 2, 4, 5, 6.
 1333. Trajanus Decius ;* niccolo. 1, 2, 4, 5, 6.
 1335. Volusianus ;* carnelian. 6.
 1336. Æmilianus ;* chalcedony. 6.
 1340. Claudius II., Gothicus ;* lapis lazuli. 6.
 1341. Quintillus ;* carnelian. 6.
 1343. Probus ;* carnelian. 6.
 1344. Allectus ;* carnelian. 6.
 1345. Constantine the Great ;* carnelian. 2, 4, 5, 6.
 1346. The same, on horseback ; red jasper. 6.
 1348. Constantinus, his son ;* rock crystal. 6.
 1349. Julian the Apostate ;* sardonyx. 6.
 1350. The same, with Flavia Julia Helena his wife ;*
 granite. 2, 4, 5, 6.
 1609. Pompey the Great. 2, 4, 5, 6.
 1610. The same ; smaller size. 2, 4, 5, 6.
 1614. Cæsar Germanicus. 6.
 1617. Lucius Junius Brutus. 2, 4, 5, 6.
 1704. Sabina. 4, 5, 6.
 1711. Cleopatra. 4, 5, 6.
 1712. Marcus Aurelius. 4, 5, 6.
 1735. Continnence of Scipio. 4, 5, 6.

1753. Antonia standing. 6.
 1757. Sophonisba. 6.
 2758. Julius Cæsar. 6.

MASKS, CHIMÆRAS, &c.

829. A chimæra ; carnelian. 1, 2, 4, 5, 6.
 1351. A man putting on a mask ; chalcedony. 5, 6.
 1355. Cupid masked ; carnelian. 2, 4, 5, 6.
 1356. The same ; red jasper. 2, 4, 5, 6.
 1357. Cupid dressing a mask ; carnelian. 6.
 1363. An actor of comedy ; carnelian. 1, 2, 4, 5, 6.
 1402. Two masks ; carnelian, Grand Duke. 1, 2, 4, 5, 6.
 1408. A chimæra ; emerald. 2, 4, 5, 6.
 1409. The same ; carnelian. 6.
 1449. A sphinx ; carnelian. 1, 2, 4, 5, 6.
 1454. The same ; carnelian. 2, 4, 5, 6.
 1533. A basilisk drawn by four cocks ; red jasper. 1, 2,
 4, 5, 6.
 1618. Four masks. 1, 2, 4, 5, 6.

ILLUSTRIOUS MODERNS.

735. Alexander Pope ;* chalcedony. 1, 2, 4, 5, 6.
 1537. Mary, Queen of Scots ;* carnelian. 6.
 1538. Oliver Cromwell ;* amethyst. 1, 2, 4, 5, 6.
 1539. The Pretender ;* carnelian. 1, 2, 4, 5, 6.
 1542. Baron Montesquieu ;* sardonyx. 6.
 1543. Cardinal Alexander Albani ;* carnelian. 2, 4, 5, 6.
 1544. Antonio Correggio ;* cameo. 2, 4, 5, 6.
 1545. Raffaelle d'Urbino ;* carnelian. 1, 2, 4, 5, 6.
 1546. Mich. Angelo Buonarroti ;* chalcedony. 1, 2, 4, 5, 6.
 1547. Carlo Maratti ;* carnelian. 6.
 1612. King George III.* 1, 2, 4, 5, 6.
 1619. Earl of Clanbrassill.* 1, 2, 4, 5, 6.

1658. Cervantes. 6.
1659. Voltaire.* 6.
1660. Grotius.* 6.
1662. Milton.* 6.
1671. Sir John Fielding.* 1, 2, 4, 5, 6.
1673. Pope Clement XIV.* 1, 2, 4, 5, 6.
1676. Inigo Jones.* 6.
1685. Sir Isaac Newton.* 4, 5, 6.
1686. The same.* 4, 5, 6.
1687. The same, smaller, from his own ring. 4, 5, 6.
1689. Milton.* 4, 5, 6.
1691. Henry IV., of France.* 4, 5, 6.
1692. Duke de Sully.* 4, 5, 6.
1693. Louis XV.* 4, 5, 6.
1694. George II.* 4, 5, 6.
1695. Joseph II., Emperor of Germany.* 4, 5, 6.
1696. Oliver Cromwell.* 4, 5, 6.
1699. Mr. Blake.* 6.
1703. General Washington.* 6.
1706. Louis XIV. of France.* 4, 5, 6.
1713. George III.* 5, 6.
1714. Queen Charlotte.* 5, 6.
1716. Duchess of Portland.* 4, 5, 6.
1718. Mr. Hamilton, of Bath.* 4, 5, 6.
1719. Shakespeare.* 4, 5, 6.
1720. The same.* 4, 5, 6.
1721. Mrs. Barbauld.* 4, 5, 6.
1722. Garrick, by Pingo.* 4, 5, 6.
1723. The same, by Marchant.* 4, 5, 6.
1724. The same, by Kirk.* 4, 5, 6.
1725. Dr. Mead.* 4, 5, 6.
1726. The same, smaller.* 4, 5, 6.
1736. Dr. Franklin.* 6.

1737. Lord Chatham.* 6.
 1738. General Honeywood.* 6.
 1739. George III. and Queen Charlotte.* 6.
 1740. The same, smaller.* 6.
 1741. King of Prussia.* 6.
 1742. Prince of Prussia.* 6.
 1743. William III., of England.* 6.
 1744. King of Naples.* 6.
 1745. Queen of Naples.* 6.
 1746. King of Sardinia.* 6.

MISCELLANEOUS.

1421. A man making a vase; carnelian. 2, 4, 5, 6.
 1422. The same; carnelian. 5, 6.
 1423. The same; cameo. 1, 2, 4, 5, 6.
 1424. The same; carnelian. 1, 2, 4, 6.
 1425. A vase; carnelian. 1, 2, 4, 5, 6.
 1426. The same; carnelian. 1, 2, 4, 6.
 1434. The same; carnelian. 1, 6.
 1457. A lion; carnelian. 1, 2, 4, 5, 6.
 1458. The same; carnelian. 6.
 1462. The same; carnelian. 1, 2, 4, 5, 6.
 1463. A lioness; carnelian. 6.
 1464. A lion devouring a wild boar; carnelian. 1, 2, 4, 6.
 1466. A lion devouring a horse; red jasper. 5, 6.
 1467. The same; carnelian. 1, 2, 4, 5, 6.
 1485. A sow; carnelian. 1, 2, 4, 6.
 1489. A bull; carnelian; Grecian. 1, 2, 4, 6.
 1506. Two sea horses; carnelian. 2, 4, 6.
 1623. A conquering hero. 1, 2, 4, 5, 6.
 1680. A man firing a rocket, in the character of Mars. 4, 5, 6.
 1747. Jesus Christ. 6.
 1748. Virgin Mary. 6.

1759. Brace of birds. 6.
 1760. A pointer dog. 6.
 1761. An elephant. 6.
 1762. A horse. 6.
 1764. A rattlesnake. 6.

LIST OF CAMEOS, WITH PRICES, FROM CHRISTIE'S SALE
 CATALOGUE, DECEMBER, 1781.

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
44. A suite of three cameos in jasper, set in black frames. Subjects: Mucius Sævola before Porsenna; Priam begging the Body of Hector; Ulysses stopping the Chariot of Victory.	1 10 0	1 1 0	0 14 0
45. Another, set in gilt metal frames. Apollo, Neptune and Hercules.	1 5 6	0 18 0	0 18 0
46. A pair of richly gilt frames, inlaid with ten jasper cameos: Marriage of Cupid and Psyche; Sacrifice to Hymen; Hercules strangling the Nemean Lion; Neptune; Priam begging the Body of Hector; Æsculapius, Hygiea, &c., in a group; Continnence of Scipio; a Sacrifice; Apollo; a Muse.	6 16 6	4 4 0	3 3 0
47. Ten cameos with black grounds, designed for inlaying in gilt frames: Quintus Curtius riding into the Gulf; Æsculapius, Hygiea, Telesphorus, &c., in a group; Marriage of Cupid and Psyche; Choice of Hercules: Ceres and Triptolemus; a Sacrifice; Priam begging the Body of Hector; Ulysses stopping the Chariot of Victory; Venus Victrix; Victory with a pike.	3 8 0	2 0 0	1 9 0

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
49. A suite of cameos, &c., for pictures : Piping Faun ; Quintus Curtius ; Apollo, Hygiea, Young Hercules, &c., in a group ; Mucius Scævola before Porsenna ; a Roman Procession ; Hope ; Vestal ; Conquered Province ; Offering to Victory.	2 19 0		1 4 0
50. Three pairs of cameos for bracelets : Ceres and Triptolemus and Choice of Hercules ; Venus Victrix and a Priestess ; Victory, Vestal. Six gems for rings : King, Queen, Minerva, Germanicus, Prince of Anspach, King of Prussia. Six gems for lockets : Venus de' Medici, Sacrifice, Bellerophon and Pegasus, Hygiea, Neptune, Hope. Six gems for neck-pins : Hygiea, Venus and Cupid, Harpocrates, two Cupids, Nymph, Medea rejuvenating the Father of Jason.	4 8 0	3 3 0	1 4 0
51. Three pairs of cameos for bracelets : Venus Victrix and Hope ; Perseus and Andromeda, and a Sacrifice. Six gems for lockets : Minerva ; Venus ; Atlas ; Three Graces ; Hercules overcome by Love ; Neptune. Six heads for rings : George II. ; Jupiter Olympus ; Henry IV. ; Cleopatra ; Ovid ; Garrick. Six gems for neck-pins : Harpocrates ; Newton ; Leander ; Hygiea ; Anacreon ; Mercury.	4 11 0		1 4 0
52. Three pairs of cameos for bracelets : Æsculapius and Hygiea ; Offering to Victory and Conquering Hero ; Ulysses stopping the Chariot of Victory, and a Roman Matron. Six gems for lockets : Dancing Nymph from Herculaneum ; Virtue ; Hope ; Venus and			

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
Cupid; Offering to Minerva; Three Graces from Sir W. Hamilton's Collection. Six heads for rings: Shakspeare; Garrick; Madonna; Newton; Germanicus; Jupiter Olympius. Six gems for neck pins: Socrates; Euterpe; a Vase; a Temple; Peace; Harpocrates.	4 11 0		1 15 0
53. Three pairs of cameos for bracelets: Choice of Hercules and Sacrifice; Ulysses and Cybele giving Jupiter to be educated; Sacrifice to Peace and Roman Matron. Six gems for lockets: Papirius and his Mother; Conquered Province; Diana; Minerva; Three Graces; Silence. Six heads for rings: Voltaire; Newton; Neptune; King of Sardinia; Jupiter with all his Attributes; Apollo. Six gems for neck pins: the Queen; Cybele; Jupiter Ammon; Apollo; Homer; Virgil.	4 15 0		1 4 0
54. Three pairs of cameos for bracelets: the Corybantes beating their Drums and Roman Matron; Mucius Scævola and Justice; Ulysses stopping Chariot of Victory and Priam begging the Body of Hector. Six gems for lockets: Night shedding Poppies; Justice; Calliope; Venus and Cupid; Antonia; Abundantia. Six heads for rings: King and Queen; Cervantes; Seneca; Omphale; Bacchus; Persens. Five gems for neck pins: Ceres; Cybele; Newton; Virgil; the Queen. ¹	4 6 0		1 5 0
55. One pair of modern heads in jasper, with gilt frames.	1 10 0	1 1 0	1 2 0

¹ This lot was bought by Lady Pembroke.

	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s.	d.	£	s.	d.	£	s.	d.
56. One pair of antique heads in jasper, with gilt frames. ¹	1	10	0				1	1	0
57. A suite of three modern heads in jasper, with black frames.	1	2	0				0	17	0
58. A mahogany cabinet, containing thirty-six modern heads in jasper.	20	8	0	10	10	0	9	0	0
59. A suite of twenty-four modern heads in jasper, for a cabinet.	12	12	0				4	4	0
60. A pair of modern heads in the same, large for pictures.	2	2	0				1	3	0
73. A pair of bracelets set in gold: Perseus and Andromeda and a Sacrifice. Two neck pins in gold: Ceres; Harpocrates. One gold locket: Apollo Belvedere. A gold ring: Isis. A gold seal: King and Queen.	7	4	0	5	5	0	4	12	0
74. A gold locket: Hope. A gold seal: Pindar. Two gold rings: Shakespeare, Dancing Nymph.	5	5	0				2	10	0
75. A gold locket: Calliope. A gold seal: Plato. Two gold rings: Solon, Isis.	4	14	0				1	19	0
<p>It would be wearisome to repeat through eleven days further sale, and for 143 lots, the same formula of cameos, set and unset, in jasper and fine white biscuit porcelain. The subjects, with some difference of arrangement and a few new ones, were much the same, and included, for the greater part of the days of sale, modern and a smaller number of antique heads, arranged in and for cabinets. A few noteworthy lots may be specified.</p>									
159. A suite of nine cameos with									

¹ Bought by Dr. Boyce, the musician, as also Lot 48.

	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s.	d.	£	s.	d.	£	s.	d.
enamelled grounds : Empress of Russia ; Conquering Hero ; Venus Victrix ; a Sacrifice ; Hygiea ; Hope ; Cupid and Psyche ; Bacchus and Faun.	2	14	0				0	17	0
164. A suite of forty-three gems in fine white biscuit porcelain ; the subjects written under the pieces.	7	0	0				1	13	0
165. One slide for a handkerchief set in gold. One gold seal, Isis. One gold ring, The Queen. One gold locket, Andromache.	4	13	0				1	16	0
166. One gold neck-pin : Cupid leaning on a Torch. One gold ring : Harpocrates. Two gold lockets : Abundantia, Dancing Nymph. One gold seal : Sabina.	5	0	0				1	11	0
169. A mahogany cabinet, with a suite of thirty-six modern heads, in jasper ; large. ¹	19	17	0				9	9	0
170. A suite of twenty-eight modern heads for a cabinet.	13	17	0				4	14	6
465. Twelve modern heads in jasper for framing.	4	14	0				1	15	0
549. A pair of richly gilt frames set with ten jasper cameos : Marriage of Cupid and Psyche ; Sacrifice to Hymen ; Neptune and Minerva giving a name to Athens ; Faun and Goat ; Education of Bacchus ; Dædalus fixing Wings on Icarus ; Apollo ; Three Graces ; a Group of Figures ; a Sacrifice. ²	6	16	0	3	3	0	6	0	0
565. A suite of thirty-six modern heads in jasper, fitted in a mahogany cabinet.	21	0	0	6	6	0	6	16	0

¹ This lot was bought by Lord Gainsborough.

² This lot was bought by Sir George Cornewall.

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
566. A suite of twenty-nine modern heads in jasper for a cabinet.	10 0 0	3 13 6	3 10 0
660. Three pairs of cameos for bracelets: Roman Matron and a Sacrifice; Venus Victrix and Conquering Hero; Perseus and Andromeda, and a Sacrifice. Six gems for lockets: Venus; Victory; Night shedding Poppies; Diana; Antonia; Pythagoras. Six heads for rings: Jupiter with all his Attributes; Ganganelli; Ptolemy; Horace; Cervantes; Garrick. Five gems for neck pins: Harpocrates; Socrates; Hippocrates; Æsop; Leander. ¹	4 16 0	2 0 0	2 0 0
664. A suite of fifty-four antique heads, in a mahogany cabinet.	15 15 0	4 4 0	4 9 0
756. A suite of twelve modern heads for pictures or a cabinet.	9 19 0	3 3 0	2 0 0
1053. A gold seal: Neptune. Two gold rings: Milton, Virgil. A gold neck pin: A Vase. One gold locket: Antonia.		3 0 0	3 15 0
1057. A suite of cameos in fine white biscuit porcelain, for a cabinet.			1 11 6
1152. A pair of gold bracelets; Venus Victrix; Sacrifice to Health. Two gold lockets: Silence, Justice. Two gold rings: Sabina, Shakespeare.		5 0 0	6 6 0
1153. Three gold lockets: King and Queen, Calliope, Conquered Province. Two gold rings: Homer, Pythagoras.		4 0 0	3 18 0
1154. Three pairs of cameos for bracelets; six gems for lockets; six heads for rings; six gems for neck-pins.		2 0 0	1 19 0
1158. A suite of sixty-five cameos in			

¹ This lot was bought by Flaxman.

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
fine white biscuit porcelain, for a cabinet.		2 0 0	2 0 0
1166. A suite of forty-eight modern heads in jasper, in a mahogany cabinet.		6 6 0	8 8 0
1167. A suite of twenty-seven modern heads in jasper for a cabinet.		4 10 0	4 10 0
1168. A pair of large heads, jasper, in black frames : Newton, Priestley.		1 1 0	2 2 0
1169. Three large heads in jasper, for framing : Boyle, Locke, Newton.		1 10 0	2 8 0
1170. A suite of nine heads in jasper, in gilt frames.		2 0 0	2 5 0
1171. Six pairs of modern heads in jasper for framing.		1 10 0	1 18 0
1172 to 1175. Sixteen pairs of heads in basaltes, with gem frames of the same, respectively.			1 0 0
			1 2 0
			1 0 0
			0 19 0





INTAGLIOS.



THE fabrication of intaglios, principally as seals, occupied Wedgwood's attention from an early date. They progressed like the vases, from the black to the red, and crystalline grounds, and next to jasper, which, from its hardness, formed the finest surface for the impression of the dies. The subjects of these were taken chiefly from antique gems. Cyphers and initial letters were another and a favourite class of decoration, and one which Wedgwood greatly promoted. His object was to check the feudal passion for heraldic ornament, and by introducing truly classical subjects, to lead artists in this department of engraving to a higher and better style. He, however, only partially succeeded; for the fashion which in his day was rampant depends on causes which only the slow progress of education and civilization can efface.

Impressions from fine cameos were often taken, and thus converted into seals; and these which, during the first years of manufacture, were chiefly black, were variously and continuously improved. In the preface to the fifth edition of the "Catalogue, 1779," he says: "The improvements made in the intaglios since the publication of the first edition of the "Catalogue" require some notice.

We have found that many of them take a good polish, and when polished have exactly the effect of fine black jasper ; but this operation must be performed with great care, or the work will essentially suffer by it. Heads may be polished safely, and by this means their beauty be greatly increased ; but figures scarcely admit of polishing without injury, unless there be such a degree of delicacy and care observed as would greatly enhance the price. We have also found out another method of adding very considerably to the beauty of these intaglios, by polishing the bezels, and giving a ground of pale blue to the flat surface of the stone, which makes them greatly resemble the black and blue onyxes, and equally ornamental for rings or seals. They are also now made in a fine blue jasper, that takes as good a polish as turquoise stone or lapis lazuli. Though the superior hardness and sharpness and correctness of these intaglios place them far above all other imitations or copies of antique gems, yet no article in the whole extent of the fine arts has ever been offered to the public at so moderate a price." In relation to these improvements, he adds, eight years later, in the sixth and last edition of his "Catalogue :"—"The intaglios, as now improved, take a good polish ; and, when polished, have exactly the effect of fine black basaltes or jasper. Another method has been discovered of adding very considerably to their beauty, by making the intaglio part black, and the flat surface blue and highly polished, by which means they are made to imitate the black and blue onyx (or *niccolo*) with great exactness, and become equally ornamental for rings as for seals. They are now likewise made and polished, in imitation of various coloured agates and other stones ; and in cyphers, with the letters of one colour and the ground of another. The correct sharpness and superior hardness of

these intaglios have now been sufficiently ascertained by experience."

Intaglios, like cameos, were used for portraiture. "If gentlemen and ladies," says Wedgwood, in the fifth and subsequent edition of his "Catalogue," "choose to have models of themselves, families or friends, made in wax or cut in stones, of proper sizes for seals, rings, lockets, or bracelets, they may have as many durable copies of those models as they please, either in cameo or intaglio, for any of the above purposes, at a moderate expense; and this nation is at present happy in the possession of several artists of distinguished merit as engravers and modellers, who are capable of executing these fine works with great delicacy and precision. If the nobility and gentry should please to encourage this design, they will not only procure to themselves *everlasting portraits*, but have the pleasure of giving life and vigour to the arts of modelling and engraving. The art of making *durable copies*, at a small expense, will thus promote the art of *making originals*, and future ages may view the productions of the age of George III. with the same veneration that we now behold those of Alexander and Augustus."

"Nothing," he continues, "can contribute more effectually to diffuse a good taste through the arts than the power of multiplying copies of fine things, in materials fit to be applied for ornaments; by which means the public eye is instructed; good and bad works are nicely distinguished, and all the arts receive improvement. Nor can there be any surer way of rendering an exquisite piece, possessed by an individual, famous, without diminishing the value of the original; for the more copies there are of any works, as of the 'Venus de' Medici,' for instance, the more celebrated the original will be, and the more honour derived

to the possessor. Every body wishes to see the original of a beautiful copy."

"The model of a portrait in wax, when it is of a proper size for a seal, ring, or bracelet, will cost about three guineas; and of a portrait, from three to six inches diameter, three, four, or five guineas. Any number of cameos for rings, in jasper, with coloured grounds, not fewer than ten, are made at 5*s.* each. Any number of cameos for bracelets in the jasper with coloured grounds, at 7*s.* 6*d.* each. Any number of portraits in the same material, from three to six inches diameter, not fewer than ten, at 10*s.* 6*d.* each."

In every good collection of intaglios, the various classes will be found, but those black and highly polished generally prevail. The intaglios as seals measure from a quarter of an inch to an inch—four-eighths being the general size. The fine intaglios in basaltes, which were clearly never intended for seals, but are simply copies of antique portraits, vary from one inch to two inches, and more rarely, to two inches and a half. They are merely fine impressions on a plain rimmed field; but nothing can be finer, as the variations of light and shade which fill the cavities, give vitality and expression in an extraordinary degree. This class of intaglios, though rare, is most desirable, and when fine, should be secured by the collector.

Speaking relatively, the year which elapsed between 1773-1774, saw the production of the largest number of small intaglios, 414 appearing in a special catalogue of that year; of these 183 were from antiques generously lent to Wedgwood by Sir Watkin Williams Wynne; but since destroyed in the disastrous fire at Wynnstay. They include heads and figures of the finest

possible character, among which are The Three Graces, Diana of the Mountains, Hygiea, Bellerophon watering Pegasus, Bacchus and Ariadne on a tiger, Bacchus with a Faun, Apollo with his lyre, and many others. The heads have wonderful expression and beauty. Between 1777 and 1787, 180 intaglios were added to the list, these comprising subjects from the finest gems—from special casts taken from the Marlborough, Stowe, and other celebrated collections.

Wedgwood's intaglios were, as seals, pirated in a most unblushing manner. Even his name was forged, but except in the case of some few of Voyez's imitations, they deceived none but the most ignorant. These pirated intaglios, chiefly basaltes, are yet scattered abroad; but no one acquainted with the hardness, polish, perfect colour and finish of the originals, will be for a moment deceived.

The collector must recollect that seal intaglios are in various colours and bodies, though basaltes prevail. He will find them also in fine white biscuit, blue, as also black, prepared for setting as gems in rings, &c. Intaglios of every kind do not seem to have been so misused and wasted as cameos; and being more commonly met with, their collection is more cheaply effected. Their preservation is desirable, for Wedgwood spent thirty years of labour in perfecting them, and in numberless instances their beauty is supreme.

CATALOGUE OF INTAGLIOS.

ANTIQUÉ SUBJECTS.

1. A dancing Faun. 2, 4, 5, 6.
2. Mars and Venus. 2, 4, 5, 6.

4. Diomedes, Apollo, and Æneas. 2, 4, 5, 6.
6. Young Hercules.* 2, 4, 5, 6.
7. A Victory. 2, 4, 5, 6.
8. A Vestal. 2, 4, 5, 6.
9. Hercules and Lion. 2, 4, 5, 6.
10. Neptune.* 2, 4, 5, 6.
11. Apollo.* 2, 4, 5, 6.
13. Medusa.* 2, 4, 5, 6.
14. Homer.* 2, 4, 5, 6.
15. Scipio Africanus.* 2, 4, 5, 6.
16. Socrates.* 2, 4, 5, 6.
17. Marcus Aurelius.* 2, 4, 5, 6.
19. Sabina.* 2, 4, 5, 6.
21. Lysimachus.* 2, 4, 5, 6.
22. Neptune.* 2, 4, 5, 6.
23. Ceres.* 2, 4, 5, 6.
24. Æsculapius.* 2, 4, 5, 6.
25. Germanicus.* 2, 4, 5, 6.
27. Hygiea. 2, 4, 5, 6.
28. Adonis. 2, 4, 5, 6.
29. Horace.* 2, 4, 5, 6.
30. Cicero.* 2, 4, 5, 6.
33. A conquered Province. 2, 4, 5, 6.
34. Camillus.* 2, 4, 5, 6.
35. Ceres.* 2, 4, 5, 6.
36. Socrates.* 2, 4, 5, 6.
37. Olympias.* 2, 4, 5, 6.
38. A Faun. 2, 4, 5, 6.
39. Ptolemy Philopator.* 2, 4, 5, 6.
40. Sapho.* 2, 4, 5, 6.
41. An unknown queen, perhaps Cleopatra.* 2, 4, 5, 6.
42. Minerva. 2, 4, 5, 6.
43. Theseus.* 2, 4, 5, 6.

44. Charondas.* 2, 4, 5, 6.
45. A philosopher.* 2, 4, 5, 6.
46. Bacchus.* 2, 4, 5, 6.
47. Aristotle.* 2, 4, 5, 6.
48. Hercules.* 2, 4, 5, 6.
49. Periander.* 2, 4, 5, 6.
51. Sappho.* 2, 4, 5, 6.
52. Juba.* 2, 4, 5, 6.
53. Young Hercules.* 2, 4, 5, 6.
54. Æsculapius.* 2, 4, 5, 6.
55. Perseus.* 2, 4, 5, 6.
56. A Faun.* 2, 4, 5, 6.
57. A lioness. 2, 4, 5, 6.
58. Young Antinous.* 2, 4, 5, 6.
59. A lion in front. 2, 4, 5, 6.
60. Phocion.* 2, 4, 5, 6.
61. Polyhymnia.* 2, 4, 5, 6.
62. Iöle. 2, 4, 5, 6.
63. Mercury.* 2, 4, 5, 6.
64. Drusus.* 2, 4, 5, 6.
65. Cicero.* 2, 4, 5, 6.
66. Laocoon.* 2, 4, 5, 6.
67. Plato.* 2, 4, 5, 6.
68. Atlas supporting the world. 2, 4, 5, 6.
69. A lion devouring a horse. 2, 4, 5, 6.
70. Bacchus.* 2, 4, 5, 6.
71. Æsculapius.* 2, 4, 5, 6.
72. Neptune.* 2, 4, 5, 6.
73. Demosthenes.* 2, 4, 5, 6.
74. Reposing Hercules. 2, 4, 5, 6.
75. Cupid. 2, 4, 5, 6.
76. A vase. 2, 4, 5, 6.
77. Aristophanes. 2, 4, 5, 6.

78. Horace.* 2, 4, 5, 6.
79. Solon.* 2, 4, 5, 6.
80. Virgil.* 2, 4, 5, 6.
81. Young Faustina.* 2, 4, 5, 6.
82. Didia Clara, daughter of Didius Julianus.* 2, 4,
5, 6.
83. Neptune.* 2, 4, 5, 6.
84. Hercules and Iöle.* 2, 4, 5, 6.
85. Contemplative Muse. 2, 4, 5, 6.
86. Sabina, wife of Hadrian, in the character of Ceres.*
2, 4, 5, 6.
87. Pompey.* 2, 4, 5, 6.
88. Cupid inflaming the mind. 2, 4, 5, 6.
90. Poppæa, wife of Nero.* 2, 4, 5, 6.
91. Leander.* 2, 4, 5, 6.
92. Britannicus, son of Claudius.* 2, 4, 5, 6.
93. Paris.* 2, 4, 5, 6.
94. Theseus raising a stone, &c. 2, 4, 5, 6.
95. A Sphinx. 2, 4, 5, 6.
97. Chiron shooting with a bow. 2, 4, 5, 6.
99. Jupiter Ammon, small.* 2, 4, 5, 6.
101. Diomedes. 2, 4, 5, 6.
102. Venus.* 2, 4, 5, 6.
103. Venus and Cupid. 2, 4, 5, 6.
104. A sow. 2, 4, 5, 6.
105. A Sphinx. 2, 4, 5, 6.
106. Chiron, centaur.* 2, 4, 5, 6.
107. Apollo.* 2, 4, 5, 6.
108. Pan.* 2, 4, 5, 6.
109. Lucius Junius Brutus.* 2, 4, 5, 6.
110. A figure from Herculaneum. 2, 4, 5, 6.
112. Augustus Cæsar.* 2, 4, 5, 6.
113. Lucius Verus.* 2, 4, 5, 6.

114. Unknown.* 2, 4, 5, 6.
115. Julius Cæsar and Livia.* 2, 4, 5, 6.
117. Scantilla, wife of Didius Julianus, small.* 2, 4, 5, 6.
118. Man making a vase. 2, 4, 5, 6.
119. Antinous.* 2, 4, 5, 6.
120. Ceres, small.* 2, 4, 5, 6.
121. The centaur Nessus. 2, 4, 5, 6.
122. Apollo standing with his lyre. 2, 4, 5, 6.
123. Juno upon an eagle. 2, 4, 5, 6.
124. A Bacchante. 2, 4, 5, 6.
125. Sacrifice. 2, 4, 5, 6.
126. Cupid and Psyche. 2, 4, 5, 6.
127. Mercury standing. 2, 4, 5, 6.
128. The Three Graces. 2, 4, 5, 6.
129. Mercury. 2, 4, 5, 6.
130. Mercury sitting on a ram. 2, 4, 5, 6.
131. Mercury, god of travellers. 2, 4, 5, 6.
132. Mercury raising a dead man by the hand. 2, 4, 5, 6.
133. Mercury keeping the flocks of Admetus. 2, 4, 5, 6.
134. Cupid and Psyche. 2, 4, 5, 6.
135. Harpocrates.* 2, 4, 5, 6.
136. The same, standing in a bark. 2, 4, 5, 6.
137. The same, with cornucopia. 2, 4, 5, 6.
138. The same. 2, 4, 5, 6.
139. Jupiter Conservator. 2, 4, 5, 6.
140. The Three Graces. 2, 4, 5, 6.
142. Plutarch.* 2, 4, 5, 6.
143. A furious Faun. 2, 4, 5, 6.
144. Julius Cæsar. 2, 4, 5, 6.
145. Jupiter, Hebe, and Ganymedes. 2, 4, 5, 6.
146. Venus.* 2, 4, 5, 6.
147. Bacchanalian figures. 2, 4, 5, 6.
148. Venus Victrix. 2, 4, 5, 6.

149. An Egyptian figure. 2, 4, 5, 6.
150. The Three Graces. 2, 4, 5, 6.
151. Peace, or Union. 2, 4, 5, 6.
152. Neptune with sea-horses. 2, 4, 5, 6.
153. Pomona. 2, 4, 5, 6.
154. Phaethon falling from heaven. 2, 4, 5, 6.
155. The lyre of Apollo. 2, 4, 5, 6.
156. Thalia. 2, 4, 5, 6.
157. Euterpe. 2, 4, 5, 6.
158. Melpomene. 2, 4, 5, 6.
159. Terpsichore. 2, 4, 5, 6.
160. Apollo and lyre. 2, 4, 5, 6.
161. Diana, huntress. 2, 4, 5, 6.
162. Endymion with the Moon. 2, 4, 5, 6.
163. Bacchus with a Faun. 2, 4, 5, 6.
164. Bacchus sitting on a tiger. 2, 4, 5, 6.
165. Hercules overcome by Love. 2, 4, 5, 6.
166. Venus and Cupid. 2, 4, 5, 6.
167. The temple of Venus. 2, 4, 5, 6.
168. Cupid. 2, 4, 5, 6.
169. Æsculapius. 2, 4, 5, 6.
170. Enchantment. 2, 4, 5, 6.
171. Æsop.* 2, 4, 5, 6.
172. Pythagoras, sitting. 2, 4, 5, 6.
173. Hero and Leander. 2, 4, 5, 6.
174. Perseus, standing. 2, 4, 5, 6.
175. Meleager with a boar's head. 2, 4, 5, 6.
176. Claudia, vestal virgin. 2, 4, 5, 6.
177. Castor and Pollux. 2, 4, 5, 6.
178. Roman matron. 2, 4, 5, 6.
179. Antonia and urn. 2, 4, 5, 6.
180. Seneca in the bath. 2, 4, 5, 6.
181. Constantine on horseback. 2, 4, 5, 6.

182. A man putting on a mask. 2, 4, 5, 6.
183. Cupid masked. 2, 4, 5, 6.
184. Cupid dressing a mask. 2, 4, 5, 6.
185. A Chimæra. 2, 4, 5, 6.
186. A man making a vase. 2, 4, 5, 6.
187. A vase. 2, 4, 5, 6.
188. A cock with the diamonds. 2, 4, 5, 6.
189. Livy.* 2, 4, 5, 6.
194. Chiron the centaur, playing upon the lyre. 2, 4, 5, 6.
195. Semiramis giving the command to her son. 2, 4,
5, 6.
196. Alcibiades.* 2, 4, 5, 6.
197. Hannibal.* 2, 4, 5, 6.
198. Prometheus forming a man. 2, 4, 5, 6.
199. Theseus killing the Minotaur. 2, 4, 5, 6.
200. Medea, &c. 2, 4, 5, 6.
202. Jupiter Olympius.* 2, 4, 5, 6.
203. Cicero.* 2, 4, 5, 6.
204. Homer.* 2, 4, 5, 6.
205. Scævola, &c. 2, 4, 5, 6.
206. Hope. 2, 4, 5, 6.
207. Venus and Cupid. 2, 4, 5, 6.
208. Cupid and Psyche. 2, 4, 5, 6.
209. Iöle.* 2, 4, 5, 6.
211. Cleopatra. 2, 4, 5, 6.
213. Regulus, with the nail.* 2, 4, 5, 6.
215. Jupiter with all his attributes.* 2, 4, 5, 6.
216. Birth of Bacchus; Michael Angelo's seal. 2, 4, 5, 6.
217. A cow and calf. 2, 4, 5, 6.
218. Ægle binding Silenus to a tree. 2, 4, 5, 6.
219. Sophonisba taking poison. 2, 4, 5, 6.
220. Calliope. 2, 4, 5, 6.
221. Diana, huntress. 2, 4, 5, 6.

222. Papirius and his mother. 2, 4, 5, 6.
223. Marcus Junius Brutus.* 2, 4, 5, 6.
224. Iöle.* 2, 4, 5, 6.
227. Anacreon.* 2, 4, 5, 6.
229. Agatho.* 2, 4, 5, 6.
230. Ennius.* 2, 4, 5, 6.
231. Apuleius.* 2, 4, 5, 6.
232. Hermes Trismegistus.* 2, 4, 5, 6.
233. Ovid.* 2, 4, 5, 6.
234. Theocritus.* 2, 4, 5, 6.
235. Pythagoras.* 2, 4, 5, 6.
236. Socrates.* 2, 4, 5, 6.
238. Medusa.* 2, 4, 5, 6.
239. Seneca.* 2, 4, 5, 6.
240. Alexander.* 2, 4, 5, 6.
241. Minerva. 2, 4, 5, 6.
242. Marcus Aurelius on horseback. 2, 4, 5, 6.
243. Iöle. 2, 4, 5, 6.
244. Peace. 2, 4, 5, 6.
245. Jupiter and Leda. 2, 4, 5, 6.
246. Mars. 2, 4, 5, 6.
247. Bacchanalian figures. 2, 4, 5, 6.
248. Neptune standing in a shell. 2, 4, 5, 6.
249. Cicero.* 2, 4, 5, 6.
250. A Bacchante with a thyrsus. 2, 4, 5, 6.
251. Bacchus and Ariadne on a tiger. 2, 4, 5, 6.
252. Saturn with an encircled serpent. 2, 4, 5, 6.
253. Cybele.* 2, 4, 5, 6.
254. Saturn devouring a stone. 2, 4, 5, 6.
255. Cybele.* 2, 4, 5, 6.
256. The flower, lotus. 2, 4, 5, 6.
257. Bellerophon watering Pegasus. 2, 4, 5, 6.
258. Isis with the sistrum.* 2, 4, 5, 6.

259. Canopus. 2, 4, 5, 6.
260. Jupiter and Isis. 2, 4, 5, 6.
261. Isis with the budding horns.* 2, 4, 5, 6.
262. Ganymedes. 2, 4, 5, 6.
263. Virgil.* 2, 4, 5, 6.
266. Madonna.* 2, 4, 5, 6.
268. Two Cupids. 2, 4, 5, 6.
270. Mars and Venus, small. 2, 4, 5, 6.
271. Apollo, large.* 2, 4, 5, 6.
272. Venus. 2, 4, 5, 6.
273. Conquered province, second size. 2, 4, 5, 6.
274. Apollo. 2, 4, 5, 6.
276. Madonna.* 2, 4, 5, 6.
277. Mars. 2, 4, 5, 6.
278. Venus. 2, 4, 5, 6.
279. Hygiea. 2, 4, 5, 6.
281. Venus. 2, 4, 5, 6.
282. The Three Graces. 2, 4, 5, 6.
285. Britannicus.* 2, 4, 5, 6.
287. A priestess. 2, 4, 5, 6.
288. Minerva. 2, 4, 5, 6.
289. Hygiea. 2, 4, 5, 6.
290. Diana of the mountains. 2, 4, 5, 6.
292. Diana. 4, 5, 6.
293. Apollo and Daphne. 4, 5, 6.
294. Theseus killing the Minotaur. 4, 5, 6.
295. Venus.* 4, 5, 6.
296. Pomona. 4, 5, 6.
297. Saturn. 4, 5, 6.
299. Venus Victrix. 4, 5, 6.
300. Offering to Victory. 4, 5, 6.
301. Diomedes or Persens. 4, 5, 6.
302. Agrippina. 4, 5, 6.

303. A bull. 4, 5, 6.
304. Hannibal.* 4, 5, 6.
305. Neptune. 4, 5, 6.
306. Night shedding poppies.
307. Nereides. 4, 5, 6.
308. Priam begging the body of Hector from Achilles.
4, 5, 6.
309. Æsculapius. 4, 5, 6.
310. Hygiea. 4, 5, 6.
311. A priest. 4, 5, 6.
312. Neptune. 4, 5, 6.
313. A sacrifice. 4, 5, 6.
314. Virtue. 4, 5, 6.
315. Justice. 4, 5, 6.
316. Neptune in peace with Minerva. 4, 5, 6.
317. Mucius Scævola before Porsenna. 4, 5, 6.
318. Ulysses stopping the chariot of Victory. 4, 5, 6.
319. A sacrifice. 4, 5, 6.
320. Diana. 4, 5, 6.
321. Ceres instructing Triptolemus in agriculture. 4, 5, 6.
322. Flora. 4, 5, 6.
323. Sophonisba taking poison. 4, 5, 6.
324. Plato. 4, 5, 6.
326. Hope with an anchor. 4, 5, 6.
327. Two sea-horses. 4, 5, 6.
328. A lion seizing a horse. 4, 5, 6.
329. Pindar.* 4, 5, 6.
330. Cybele giving Jupiter to be educated. 4, 5, 6.
331. A warrior. 4, 5, 6.
332. Hercules killing a bull. 4, 5, 6.
333. Mucius Scævola burning his hand, &c. 4, 5, 6.
334. Diogenes disputing with Laïs. 4, 5, 6.
335. A sacrifice. 4, 5, 6.

336. Neptune.* 4, 5, 6.
337. A warrior. 4, 5, 6.
338. A warrior. 4, 5, 6.
339. A bird let fly. 4, 5, 6.
340. Hygiea. 4, 5, 6.
342. A Cupid. 4, 5, 6.
344. Offering to Victory. 4, 5, 6.
345. Perseus with armour, small. 4, 5, 6.
346. Venus Victrix. 4, 5, 6.
347. Silence.* 4, 5, 6.
348. Venus and Cupid. 4, 5, 6.
349. Cupid with a caduceus. 4, 5, 6.
350. A piping Bacchus and Cupid. 4, 5, 6.
351. A Cupid with a butterfly. 4, 5, 6.
352. Æsculapius, Hygiea, and Telesphorus. 4, 5, 6.
353. Three Cupids. 4, 5, 6.
354. Marriage of Cupid and Psyche. 4, 5, 6.
355. Two Cupids in a bark. 4, 5, 6.
358. Zingara.* 4, 5, 6.
359. A gaping head.* 4, 5, 6.
376. Xenophon.* 5, 6.
377. Flora.* 5, 6.
379. Female Fortune. 5, 6.
392. M. Brutus.* 6.
393. Judgment of Hercules. 6.
395. Justice, standing. 6.
396. Achilles.* 6.
397. Offering to Minerva. 6.
398. Virgil.* 6.
399. Sacrifice to Cupid. 6.
409. Hercules and Amazon.
418. Sophonisba taking poison.
425. Dying Adonis.

426. Male figure in a Grecian habit, holding the hand of a female who is covered by a veil.
429. Figure in a kneeling posture under a tree, with a pyramid behind her ; another female figure standing, in one hand a dagger, in the other a cup.
445. Pan's pipes.
447. Chimæra.
452. Sacrifice to Truth.**

The eight intaglios from No. 409 to 452 appear only in the reprint of Wedgwood Catalogue—issued by Boardman, of Liverpool, in 1817.

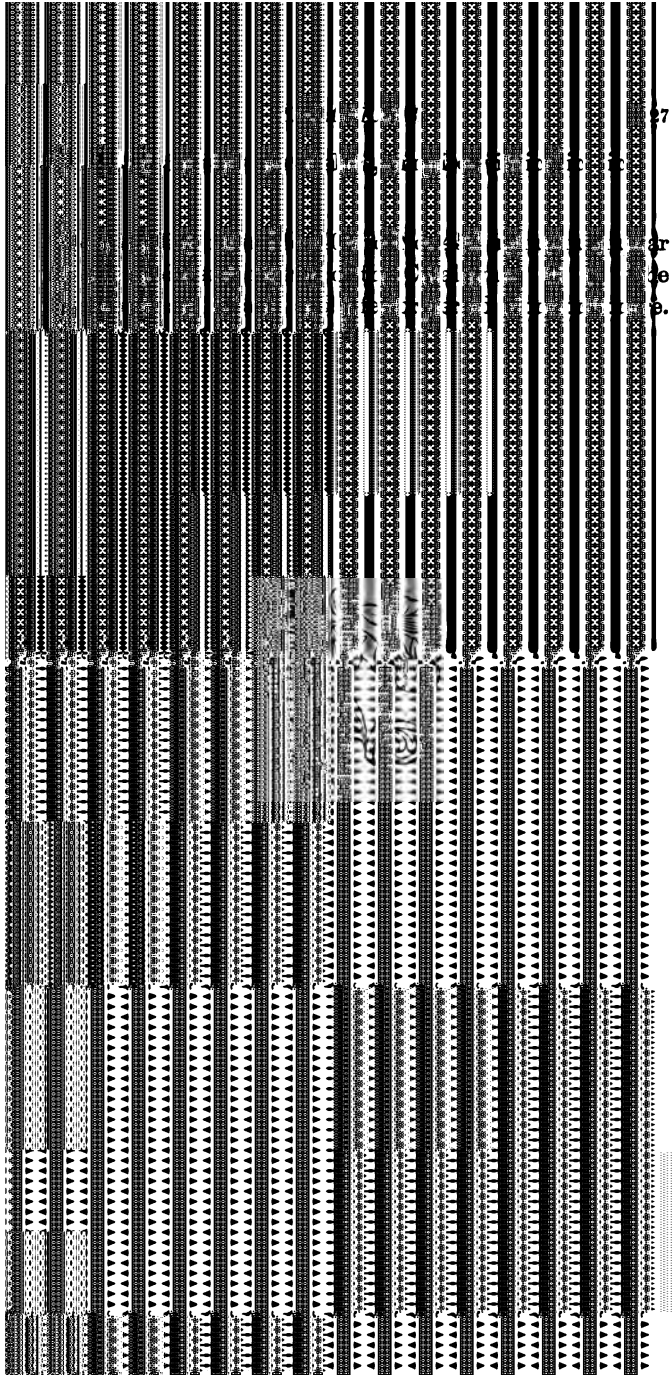
MODERN SUBJECTS.

3. Pope Clement XIV.* 2, 4, 5, 6.
5. Oliver Cromwell.* 2, 4, 5, 6.
12. Alexander Pope. 2, 4, 5, 6.
20. Sir Isaac Newton.* 2, 4, 5, 6.
26. George II.* 2, 4, 5, 6.
31. George III.* 2, 4, 5, 6.
32. Henry IV. of France.* 2, 4, 5, 6.
89. A child with a cat. 2, 4, 5, 6.
96. Sir Isaac Newton, from his own ring.* 2, 4, 5, 6.
98. Oliver Cromwell, from a ring. 2, 4, 5, 6.
100. Alexander Pope.* 2, 4, 5, 6.
111. Alexander de' Medici.* 2, 4, 5, 6.
116. Alexander Pope.* 2, 4, 5, 6.
141. Dr. Mead, large.* 2, 4, 5, 6.
190. Baron Montesquieu.* 2, 4, 5, 6.
191. Correggio.* 2, 4, 5, 6. *
192. Raffaele d'Urbino.* 2, 4, 5.
193. Carlo Maratti.* 2, 4, 5, 6.
201. Louis XV. of France.* 2, 4, 5, 6.

210. Garrick.* 2, 4, 5, 6.
212. Milton.* 2, 4, 5, 6.
214. Emperor of Germany.* 2, 4, 5, 6.
225. Henry IV. of France.* 2, 4, 5, 6.
226. Louis XIV.* 2, 4, 5, 6.
237. Portrait of a gentleman. 2, 4, 5, 6.
264. Dr. Mead, small.* 2, 4, 5, 6.
265. George II.* 2, 4, 5, 6.
267. Shakespeare. 2, 4, 5, 6.
269. Alexander Pope.* 2, 4, 5, 6.
275. Dr. Lucas.* 2, 4, 5, 6.
280. Garrick.* 2, 4, 5, 6.
283. H. R. H. the late Duke of Gloucester.* 2, 4, 5, 6.
284. Sir Isaac Newton.* 2, 4, 5, 6.
286. Duke de Sully.* 2, 4, 5, 6.
291. George III.* 4, 5, 6.
325. A pointer dog. 4, 5, 6.
341. George III.* 4, 5, 6.
343. Alphabetic cyphers. 4, 5, 6.
356. Lord Chatham.* 4, 5, 6.
357. Milton.* 4, 5, 6.
360. Mrs. Barbauld.* 4, 5, 6.
361. Duke of Richmond.* 4, 5, 6.
363. Shakespeare.* 4, 5, 6.
364. The Bath washerwoman.* 4, 5, 6.
365. A brace of birds. 4, 5, 6.
366. Queen Charlotte.* 4, 5, 6.
368. Pope Pius VI.* 5, 6.
369. George III. and Queen Charlotte.* 5, 6.
370. Cervantes.* 5, 6.
371. William III. 5, 6.
372. Garrick.* 5, 6.
373. The same.* 5, 6.

374. The Masons' Arms. 5, 6.
375. A horse taking a leap. 5, 6.
378. Buchanan. 5, 6.
380. General Washington.* 6.
382. Voltaire.* 6.
383. Lord Keppel.* 6.
384. King of Prussia.* 6.
385. Prince of Prussia.* 6.
386. A squirrel. 6.
387. An elephant. 6.
388. A rattlesnake. 6.
389. The three Swiss deliverers. 6.
390. Dr. Franklin.* 6.
394. John Wesley.* 6.
400. A sportsman loading his gun.
401. Prince of Wales.*
402. William I. of the Netherlands.*
403. Queen of the Netherlands.
404. Le diable emporte l'amour.
405. Fide, sed cui vide.
406. Letter; motto, "Lisez et croyez."
407. Yours, &c.
408. A slave in chains; motto, "Am I not a man and a brother?"
410. Frederick William III. of Prussia.*
411. Frederick the Great of Prussia.*
412. Unknown.*
413. Music.*
414. King and constitution.
415. God save the King.
416. Frederick II. of Prussia.*
417. George III. and Queen Charlotte.
419. Queen Charlotte.

420. John Wesley.
421. Répondez vite.
422. Unknown.
423. Wafer seal.
424. The same.
429. Doctor Priestley.*
428. Unknown.*
430. Charles James Fox, front face.*
431. The same, side face.
432. Henry Grattan.*
433. Duke of York.*
434. Frederick William III. of Prussia.*
435. A Druid.*
436. A shepherdess.
437. A horse.
438. A fox ; motto, "Tally-ho."
439. A cat.
440. Arrow and motto.
441. Anchor and heart.
442. Maria.
443. Je me porte bien.
444. Prince of Wales's crest and motto.
446. Padlock.
448. Union flag, with motto, "Pro patria."
449. Eliza.
450. Elizabeth.
451. Mary.
453. Cupid led by a dog ; motto, "Fidelity my guide."
454. Cupid caressing a dog.
455. Laurel leaf, with motto, "Je ne change qu'en mourant."
456. Cupid on an ass, flogging it at full speed ; motto, "These are my subjects."

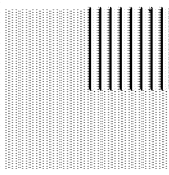


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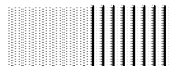
8.





BLETS.

Of those pieces
are, round, or
decorated with
relief. The
Master-of-Paris,
ately rendered
alds they were
uments, then
wards under-
atter processes
ste, and were
of experience
o firings, and
Most of the
in some cases
y, ground and
oulds, though
the modelling
enaissance are
ave specimens
"Feast of the
Andromeda,"



"An antique boar-hunting," "Silenus and boys," "Boys dancing round a tree," and many others. Whether framed or unframed in the same body, be it basalt, terra-cotta or biscuit, coloured or uncoloured, such pieces are all of early date; as Wedgwood soon found that frames formed even of the finest clays were cumbersome compared with those of metal, and in case of accident especially perishable.¹ It is possible that copies of the old impressed pieces, white, black, or occasionally coloured, were made with frames of the same material during and after Wedgwood's time; but, generally speaking, earthenware, or as they were termed, "gem frames," fell into disuse prior to the death of Bentley in November, 1780.

Most of the long and early tablets in basalt, fine as they are, are simply presses finished by the modelling tool. Examples may be seen in early copies of the "Death of a Roman Warrior," figured in "Wedgwood and his Works," plate vi., and in Mr. Turner's fine "Bacchanalian Sacrifice," figured in "Memorials of Wedgwood," plate 21. The field of this piece is a little rude and uneven; but the relief is fine and highly finished. Impression from a mould is, however, plainly visible, as the edges of the field, either by a first or subsequent process, were marked out by grooving.

Wedgwood only attained to perfection in his bas-reliefs,

¹ "I think it impossible for us to make any frames of *pottery*, however fine or coloured, that will not degrade the gem or picture. Metal frames gilt, though they may tarnish in time, are the best frames in use. I mean gold is the best metal we have, and I think gold the best margin for a gem or picture. I only mention this as my present opinion, despairing of being able to make a picture frame to please either ourselves or our customers."—*Wedgwood to Bentley, Jan. 8, 1775.*

tablets and medallions through long and wearisome experiment and practice.¹ To dry such large masses of clay was difficult; and their firing twice, a week each time, was always hazardous. All his early bas-reliefs are comparatively small, but as he gained experience he increased their size. That of the early medallions was generally 6 inches wide by 9 inches high, but prior to 1773, 20 inches by $14\frac{1}{2}$ had been accomplished. This size was eventually increased to 26 inches by $5\frac{1}{2}$ wide, as in the instance of the "Bacchanalian" tablet, with boys under arbours; and of $8\frac{1}{2}$ inches high by $27\frac{1}{2}$ inches wide in the bas-relief of "Diana visiting Endymion." Slabs of 30 inches for enamel painting were made in 1779 for George Stubbs, the animal painter, and 36 inches by 24 inches was a size ultimately obtained; but these were exceptional cases, and had nothing to do with tablets or medallions ornamented with bas-reliefs.

One eighth of an inch was always allowed for shrinkage in drying and firing; occasionally the shrinkage was less than this proportion, but oftener more; and thus the collector must not rely absolutely upon measurement as a guide. In all those made for the autotypes of "Wedgwood and his works," and "Memorials of Wedgwood," but few exactly tallied with the measurements given in the Catalogue; and, moreover, all the more popular tablets and medallions were made in various sizes, of which but a selection was given in the published lists.

While thus measurement is very far from being anything

¹ "Tablet making is the nicest branch of our business, and requires a longer series of my attention, and real working at them, than I can possibly give them without being broke in upon and interrupted, and that spoils the whole. Oh! for more time and less interruption."—*Wedgwood to Bentley, Aug. 22, 1774.*

like a guide to authenticity and genuineness, the collector may almost always rely absolutely upon the perfect evenness of the plane, field, or slab on which the reliefs rest. This, in fine specimens of "true old Wedgwood," is always beautifully smooth and perfect, and in this respect will bear inspection by the lens. There may be a few exceptions, due to accident in manufacture, but they are extremely rare; so much so that in the numberless fine bas-reliefs we have examined, but one instance of warping or unevenness occurs to our recollection. And another sign of fineness and genuineness, is that the edges of the field are often highly polished.¹ On the other hand, a plane or

¹ Referring to this question of polished edges Wedgwood wrote thus to Bentley, after a visit to Sir William Bagot's new house at Blithfield in Staffordshire, where some fine jasper tablets had been recently inserted in chimney-pieces, "Upon leaving Lichfield I made Blithfield in my way and had a high treat there upon more dishes than one; Sir William's new room is hung round with Correggios, Raphaels, Guercinos, Bassans and many more great masters, which I shall not attempt to describe to you, but upon the whole it is *one* of the finest rooms in the kingdom. Among other great works of art, Sir William particularly pointed out the chimney-piece to my attention, assuring me at the same time that he esteemed it the best piece in his room, and shows it as such to all his company. You know the pieces, 'Homer and Hesiod,' for the tablet and the 'Muses' for the frieze. The statuary has done them justice, and they look charmingly, and do more than merely support themselves in the very fine company into which he has introduced them. One circumstance I cannot omit, though I have perhaps said too much already, as it shows in the strongest manner the propriety of the resolution we came to of having the edges of our bas-reliefs polished, and that this finish should be extended to our largest works. In looking at the tablet I was lamenting a little chip off the edge, which misfortune I supposed had befallen it in the hands of the workmen. 'Misfortune! do you call it?' cries Sir William, 'we esteem it a very happy accident. It shows the merit, the fine texture of the composition, which otherwise might have passed for a painted composition.'"—*Wedgwood to Bentley, July 30, 1778*. In another letter to Bentley, August 23, 1779, Wedgwood adds on this

field, more or less wavy, stringy and uneven, is occasionally an accompaniment of modern reproductions, and is almost always a characteristic of the worthless imitations which now fill the market. This "get up" is foreign, apparently German as well as French; but the wretchedly broken, uneven, dry, and stringy surfaces, the washed-out or over-deep colouring, the chalky reliefs and utterly bad design and workmanship, are all sufficiently apparent to put the true collector on his guard, whatever be the kind of piece he is solicited to purchase. The "wasters," or defective pieces thrown out from our English manufactories, are also very often uneven and "hummocky" in the field; they are, nevertheless, bought up by unscrupulous dealers, and, scattered broadcast over the kingdom, are sold to unwary purchasers as genuine goods, and for incredible sums. In our opinion, so far as the English are concerned, all this class of "wasters" should be destroyed in the works to which they belong. Unscrupulous dealers would, of course, lose great profits; but the cause of true art and artistic culture would be served. These shameless imitations dishonour alike the splendid and perfect productions of old Etruria, and, when at their best, the admirable facsimiles from the Etruria of our own day.

Keeping in view a perfectly smooth and even field, and,

subject, "I observe what you say respecting the larger and smaller bas-reliefs. The principal advantage in my opinion in polishing the edges is its showing the fine texture of the composition and giving it a *stone-like* appearance. The edges losing their colour in polishing is greatly against the latter idea, but may be remedied by making the grounds through their whole substance much darker; or rather *laminated*, which will at the same time take away the idea of the upper surface being a wash or enamel, as it will then appear very naturally to be one of the uppermost lamina under the white, and to which the latter is cut down. If you approve of this idea I will endeavour to execute it in our next pieces."

if unframed, not unfrequently a laminated edge; a perfect colour whether pale, medium, or dark; exquisite smoothness of texture, whether it be waxen, or semi-opaque, intensely hard, polished and white; fine design, fine keeping, undercutting and finish, the collector need not fear the deceptions of smooth-tongued auctioneers and unscrupulous dealers. No counterfeits approach, even in degree, the fine art productions of Wedgwood's time, no more than do the forgeries of modern gem engravers, the fine conceptions and splendid workmanship of the artists of the classic age.¹ If the collector will study the Catalogues, see what were the general subjects of Wedgwood's bas-reliefs, and, if in doubt, recur to the list of Uncatalogued Bas-reliefs, which, so far as we can in this edition make it perfect, we have given, he will be proof against many misrepresentations as to name, date, and subject. He will learn that "Sacrifices" and "Processions" are numerous; that some subjects are modern, the larger part derived from antique sources; and that a given idea has occasionally a modern and an antique representation—as in the case of a "Sacrifice to Hymen" and a few others.

Beside the bas-reliefs, tablets, and medallions in basaltes and jasper, there are some in fine white biscuit, as also in white terra cotta. They are both somewhat rare. The former, when met with, are usually very fine, white and polished. They were used for insertion in chimney-pieces and for pictures. The reliefs in terra cotta, which were usually impressed, were used for the same purposes. The grounds were often enamelled or coloured, and we see

¹ "The jasper tablets want nothing but *age* and scarcity to make them worth any price you would ask for them."—*Wedgwood to Bentley, Dec. 15, 1777.*

mentioned in Christie's Sale Catalogue, a few pages onwards, large medallions, the figures of which were white terra-cotta and the frames red, and also medallions with red grounds and black frames.

Many of the early tablets and large medallions were painted, both grounds and reliefs, in encaustic colours, as in the case of the "Bacchanalian Triumph," given in Plate XX. of "Memorials of Wedgwood." Other tablets and medallions were simply slabs decorated with encaustic paintings. The earliest of these were very rude, as may be seen in the "Procession to Isis," "Memorials of Wedgwood," Plate XX. Suites of them were used for pictures, others for chimney-pieces. They are now, especially those of a high class, very rare. They were called Etruscan, and often represented the finest subjects of antique art, especially from gems, but they never took as much hold upon public taste as did the encaustic painted vases. They are of value to the collector, and should have a place in every assemblage of Wedgwood's works.

The original prices, even wholesale, were very high. Thus, in a foreign invoice of 1783, a square tablet, subject unknown, is set down at £16 16s.; two others, £18 18s.; one ditto, encaustic, £20; one ditto, £11 11s.; one ditto, ditto; two ditto, £7 7s. In an invoice of December, 1787, we have as follows:—"1 long square tablet, blue ground, Apotheosis of Virgil, $7\frac{7}{8}$ by $14\frac{1}{4}$, £16 16s. 1 ditto, green ground, Apotheosis of Homer, £18 18s. 2 blue ground, Sacrifice to Peace, $7\frac{1}{4}$ by $18\frac{1}{4}$, £18 18s. August 4, 1779, 2 Herculean Nymphs, No. 51 and 52, 10 inches, £2 2s. each. Birth of Bacchus, $7\frac{1}{2}$ by $5\frac{1}{2}$, £2 2s. Bacchus and Panther, $7\frac{1}{2}$, £2 2s. 4 Bacchanalians, 5 inches, 12s. each. 2 Bacchanalian Boys, 35 and 36, $4\frac{1}{2}$ inches, 12s. each. Venus Callipyge and Ganymedes, $6\frac{1}{2}$ inches, 15s. each.

Venus Reposing and Companion, 10s. 6d. Round Sacrifice, 10 inches, £5 5s. Marriage of Cupid and Psyche, 10 inches, £5 5s. June 12, 1779, Muses and Wreath—blue ground, £12 12s. 2 blue ground bas-reliefs, Cupid and Faun, £1 1s. 2 Silenus and Faun, 20s. each; 1 blue ground, Pan and Syrinx, 18s.; ditto, Seasons, 10s. 6d. Lion and Bacchanalian Boys, Music and Hunting; blue jasper, 12s. each. Bacchanalian Boys, 12s. each; Silenus and Pan, 21s. each. September 4, 1779, 1 tablet, Prince of Prussia, £2 12s. 6d. October 30, 1779, Apotheosis of Homer, £10 10s. Muses, £8 8s. White tablet, Muses, £3 3s. Ditto, Apotheosis of Homer, £3 12s. 6d. March 6, 1779, 1 tablet, Sacrifice to Bacchus, 22 inches by $9\frac{1}{4}$, £15 15s. 1 ditto, 19 by $8\frac{1}{4}$, £12 12s. 1 ditto, offering to Flora, 19 by $8\frac{1}{4}$, £12 12s. 1 ditto, Homer and Hesiod, $14\frac{1}{4}$ by $7\frac{1}{2}$, £10 10s. 1 tablet oval, Cupid, 16 by $11\frac{1}{2}$, £12 12s. 1 ditto, 14 by 10, £10 10s. 1 set of Muses, $6\frac{1}{2}$ by $4\frac{3}{4}$, 21s. each." These prices, taken from the old invoices, are most interesting, as illustrating Wedgwood's prediction—that with time, his tablets "would be worth anything." They now fetch manifold these original prices.

FIRST EDITION OF WEDGWOOD'S CATALOGUE, 1773.

		High.	Wide.
1. Birth of Bacchus.	4, 5, 6 ¹	6	5
2. War of Jupiter and the Titans; oval.			
	1, 2, 4, 5, 6	6	3
3. Destruction of Niobe's children.	1,		
	2, 4, 5, 6 , .	6	9

¹ The dimensions of the pieces are set down in inches, half inches, and quarters. Those pieces, which have only one dimension expressed, are circular; those which have two, may be made either oval or long-square.

	High.	Wide.
4. Feast of the gods. 1, 2, 4, 5, 6	6	9
5. Marriage supper of Perseus and Andromeda. 1, 2, 4, 5, 6	6	9
6. An antique boar hunting. 1, 2, 4, 5, 6	6	9
7. Jupiter and Ganymedes; long square. 1, 2, 4, 5, 6	3	6
8. Apollo and Marsyas; octagon. 1, 2, 4, 5, 6. <i>Landre</i> , ¹ 1769	3	6
9. Apollo and Daphne; octagon. 1, 2, 4, 5, 6	3	6
10. Apollo and Python; octagon. 1, 2, 4, 5, 6	3	6
11. Judgment of Midas; octagon. 1, 2, 4, 5, 6	3	6
12. Bacchanalian triumph; square and oval. 1, 2, 4, 5, 6	4	6
13. Bacchanalian boys at play. 1, 2, 4, 5, 6	6	8
14. Silenus and boys. 1, 2, 4, 5, 6 ²	6	8
15. Boys dancing round a tree. 1, 2, 3, 5, 6 ²	6	
16. Bacchus and panther; oval and square. 1, 2, 4, 5, 6 ²	6	11
The same; different sizes. 1, 2, 4, 5, 6	5	6
17. A head of Venus. 1, 2, 4, 5, 6	2	
18. A head of Apollo; oval. 1, 2, 4, 5, 6	2	1½
19. Minerva; oval. 1, 2, 4, 5, 6	6	5
20. Alexander. 1, 2, 4, 5, 6	2	1¼
21. Minerva. 1, 2, 4, 5, 6	2½	2

¹ Wherever the Wedgwood and Mayer MSS have permitted identification, the names of the artists who modelled the pieces have been added in italics.

² New models of these bas-reliefs are referred to in Wedgwood's Letters to Bentley, under date of June 24, 1776.

	High.	Wide.
22. Perseus. 1, 2, 4, 5, 6	$4\frac{3}{4}$	4
23. Andromeda. 1, 2, 4, 5, 6	$4\frac{3}{4}$	4
24. Young Hercules. 1, 2, 4, 5, 6	$2\frac{3}{4}$	2
25. Young Hercules. 1, 2, 4, 5, 6	$4\frac{1}{2}$	$3\frac{3}{4}$
26. Hercules and Omphale. 1, 2, 4, 5, 6	2	$2\frac{1}{4}$
27. Cupid shaving his bow; from a picture by Correggio. 1, 2, 4, 5, 6	3	$2\frac{1}{4}$
The same; different sizes down to	$1\frac{1}{4}$	1
28. Sacrifice to Æsculapius. 1, 2, 4, 5, 6	4	$3\frac{3}{8}$
29. The Graces. ¹ 1, 2, 4, 5, 6. <i>M. Burch</i> , 1772	3	$2\frac{1}{4}$
The same; small sizes, down to	2	$1\frac{1}{2}$
30. Marriage of Cupid and Psyche; ² modelled from the celebrated gem in the Duke of Marlborough's cabinet. 1, 2, 4, 5, 6	$11\frac{1}{2}$	16
The same; smaller sizes, down to	1	$2\frac{3}{4}$
Which last is a cast from the gem itself.		
31. The judgment of Paris. 1, 2, 4, 5, 6	$2\frac{1}{2}$	3
32. Boys playing with a goat. 1, 2, 4, 5, 6	$3\frac{3}{4}$	$4\frac{3}{4}$
The same, smaller sizes, to	$2\frac{3}{4}$	4
33. Cassandra; a fine figure in high relief, from a gem. 1, 2, 4, 5, 6. <i>Bacon</i>	$7\frac{1}{4}$	$4\frac{1}{2}$
34. Diomedes carrying away the palladium. 1, 2, 4, 5, 6. <i>Bacon</i>	3	3
35. Bacchanalian boys. 4, 5, 6	$3\frac{1}{2}$	5
36. The same subject. 4, 5, 6	$3\frac{1}{2}$	5
37. A Bacchante and children. 1, 2, 4, 5, 6	6	8

¹ Modelled from an Etruscan bas-relief in Sir W. Hamilton's collection, British Museum.

² This was first modelled from a paste by Tassie. It was remodelled from the gem itself by Lochee, who was at Blenheim in March, 1787. There is also reason to think that Flaxman modelled from this gem in more than one size.

		High.	Wide.
38. 1, 2, 4, 5, 6. }	Fauns, representing four different stages of life, from youth to old age }	9	7
39. 1, 2, 4, 5, 6. }			
40. 1, 2, 4, 5, 6. }			
41. 1, 2, 4, 5, 6. }			
42. Farnesian Hercules. 1, 2, 4, 5, 6. .		4	3
43. Omphale. 1, 2, 4, 5, 6 . . .		4	3
44. Apollo. 1, 2, 4, 5, 6 . . .		4	3
45. Piping Faun. 1, 2, 4, 5, 6 . . .		4	3
46. Venus. 1, 2, 4, 5, 6 . . .		4	3
47. Adonis. 1, 2, 4, 5, 6 . . .		4	3
48. Ceres. 1, 2, 4, 5, 6 . . .		4	3
49. Venus Callipyge. 1, 2, 4, 5, 6. .		4	3
50. Althæa, mother of Meleager, burning the firebrand. 1, 2, 4, 5, 6 . . .		$3\frac{1}{2}$	$2\frac{1}{2}$

*Figures from Paintings found in the ruins of Herculaneum;
the models brought over by the Marquis of Lansdowne.*

51. Dancing nymph. 1, 2, 4, 5, 6 . . .	10	$7\frac{3}{4}$
52. Dancing nymph	10	$7\frac{1}{4}$
53. Dancing nymph	10	$7\frac{3}{4}$
54. Dancing nymph	10	$7\frac{1}{4}$
55. Dancing nymph	10	$7\frac{1}{4}$
56. Dancing nymph	10	$7\frac{1}{4}$
57. Centaur, round tablet. 1, 2, 4, 5, 6	$11\frac{1}{2}$	
58. Centaur, round tablet	$11\frac{1}{2}$	
59. Centaur, round tablet	$11\frac{1}{2}$	
60. Polyphemus. 1, 2, 4, 5, 6 . . .	$11\frac{1}{2}$	
61. Marsyas and young Olympus . . .	$11\frac{1}{2}$	
62. Papirius and his mother	$11\frac{1}{2}$	
64. A Bacchanalian figure. 1, 2, 4, 5, 6 .	$11\frac{1}{2}$	
65. Another. 1, 2, 4, 5, 6	$11\frac{1}{2}$	
66. Venus Callipyge. 1, 2, 4, 5, 6 . . .	$10\frac{1}{2}$	$7\frac{1}{4}$

		High.	Wide.
67. Zeno.	1, 2, 4, 5, 6	10½	7¾
68. Cupid reposing. ¹	1, 2, 4, 5, 6. T. Parker, 1769	2½	3
69. Judgment of Hercules; modelled agreeably to Lord Shaftesbury's idea of representing this subject.			
	1, 2, 4, 5, 6	11	15
	The same, smaller sizes, down to	7	9¾
70. Bacchanalian triumph, long square tablet.	1, 2, 4, 5, 6	9	21
71. Bacchanalian sacrifice, long square tablet.	1, 2, 4, 5, 6	9	21
72. Death of a Roman warrior, long square tablet; from an ancient sarcophagus at Rome. ²	1, 2, 4, 5, 6	11	20
73. A lion; from an antique.	1, 2, 4, 5, 6	3½	4½
74. Perseus and Centaur.	1, 2, 4, 5, 6	3¾	3
75. Hercules and Theseus supporting the world, or The power of union.			
	1, 2, 4, 5, 6	3½	2¾
76. Head of an old satyr, in a fine style, and highly finished.	1, 2, 4, 5, 6	6	4½
77. Night.	1, 2, 4, 5, 6	7	5½
78. Day . . . . .	. . . . .	7	5½
79. Night . . . . .	. . . . .	20	14½
80. Day . . . . .	. . . . .	20	14½
81. Meleager and Atalanta killing the Calydonian boar.	1, 2, 4, 5, 6	6	7

¹ Or Somnus. First modelled August 1769. It was remodelled several times.

² This was remodelled in February, 1776.

	High.	Wide.
82. A bull, finely modelled from the antique. 1, 2, 4, 5, 6	2 $\frac{1}{4}$	3

SECOND EDITION OF WEDGWOOD'S CATALOGUE, 1774.

83. Jupiter and Semele. 1, 2, 4, 5, 6	3	2
84. Hunting. 2, 4, 5, 6	5 $\frac{1}{2}$	12
85. Bringing home the game. 2, 4, 5, 6	5 $\frac{1}{2}$	12
86. Music. 2, 4, 5, 6	5 $\frac{1}{2}$	12
87. The Arts. 2, 4, 5, 6	5 $\frac{1}{2}$	12
88. Fire; emblematical representation; large medallion. ¹ <i>Grant & Hoskins</i> , 1774. 2, 4, 5, 6	13	10 $\frac{1}{4}$
89. Air, ditto, ditto. 2, 4, 5, 6	13	10 $\frac{1}{4}$
90. Earth, ditto, ditto. 2, 4, 5, 6	13	10 $\frac{1}{4}$
91. Water, ditto, ditto. 2, 5, 6	13	10 $\frac{3}{4}$
93. Lyre and two sphinxes; a tablet. 2, 5, 6	10	22

FOURTH EDITION OF WEDGWOOD'S CATALOGUE, 1777.²

94. Large head of Medusa; from an exquisite marble in the possession of Sir W. Hamilton. 4, 5, 6. <i>Flaxman</i> , Oct. 1776	5	
95. The same, another model. 4, 5, 6	3	
96. Another profile of the same, with wings. 4, 5, 6	1 $\frac{1}{2}$	2
97. Another profile. 4, 5, 6	1 $\frac{1}{2}$	2
98. Jupiter; oval. 4, 5, 6. <i>Flaxman</i> , April, 1775	8	6

¹ Remodelled January, 1778.² The third edition was simply a reprint in French of the second.

	High.	Wide.
99. Juno; oval. 4, 5, 6. <i>Flaxman</i> , April, 1775	8	6
100. Apollo; oval. 4, 5, 6. <i>Flaxman</i> , March, 1775	8	6
101. A Muse; oval. 4, 5, 6. <i>Flaxman</i> , March, 1775	8	6
102. Contemplative Muse; oval. 4, 5, 6. <i>Flaxman</i> , March, 1775	8	6
103. Hercules strangling the lion; oval. 4, 5, 6. <i>Flaxman</i> , March, 1775	8	6
104. Hercules binding Cerberus; oval. 4, 5, 6. <i>Flaxman</i> , March, 1775	8	6
105. Meleager; oval. 4, 5, 6. <i>Flaxman</i>	8	6
106. Justice. 4, 5, 6. <i>Flaxman</i> , April, 1775	7	5½
107. Minerva. 4, 5, 6. <i>Flaxman</i> , April, 1775	7	5½
108. Hope. 4, 5, 6. <i>Flaxman</i> , April, 1775	7	5½
109. Melpomene. 4, 5, 6. <i>Flaxman</i> , March, 1775	8	6
110. Comedy. Thalia. 4, 5, 6. <i>Flaxman</i> , March, 1775	8	6
111. Dancing nymph. Terpsichore. 4, 5, 6. <i>Flaxman</i> , March, 1775	8	6
112. Head of Bacchus. 4, 5, 6. <i>Flaxman</i> , March, 1775	8	6
113. Head of Ariadne. 4, 5, 6. <i>Flaxman</i> , March, 1775	8	6
114. Spring, a head. 4, 5, 6. <i>Flaxman</i> , March, 1775	10	8
115. Summer, a head. 4, 5, 6. <i>Flaxman</i> , March, 1775	10	8

		High.	Wide.
116. Autumn, a head.	4, 5, 6. <i>Flaxman</i> , March, 1775	10	8
117. Winter, a head.	4, 5, 6. <i>Flaxman</i> , March, 1775	10	8
118. Birth of Bacchus, from the antique.	4, 5, 6. <i>Hackwood</i>	$5\frac{3}{4}$	$7\frac{1}{2}$
119. Isis, a head.	4, 5, 6. <i>Flaxman</i> , 1776	3	$2\frac{1}{2}$
120. Ariadne, a head.	4, 5, 6. <i>Flaxman</i>	$2\frac{3}{4}$	$1\frac{3}{4}$
121. Bacchus, a head.	4, 5, 6. <i>Flaxman</i>	$2\frac{3}{4}$	$1\frac{3}{4}$
122. Pan, ¹ a head.	4, 5, 6. <i>Flaxman</i> , June, 1776	3	$2\frac{3}{8}$
123. Syrinx, ¹ a head.	4, 5, 6. <i>Flaxman</i> , June, 1776	3	$2\frac{3}{8}$
124. Perseus and Andromeda.	4, 5, 6. <i>Flaxman</i>	6	5
125. Indian Bacchus, a companion to No. 76.	4, 5, 6. <i>Hackwood</i> , 1776	6	$4\frac{1}{2}$
126. Bacchanalian figure, from an antique vase.	4, 5, 6. <i>Landre</i> , 1769	6	
127. Bacchanalian figure, from an antique vase.	4, 5, 6. <i>Landre</i> , 1769	6	
128. Bacchanalian figure, from an antique vase.	4, 5, 6. <i>Landre</i> , 1769	6	
129. Bacchanalian figure, from an antique vase.	4, 5, 6. <i>Landre</i> , 1769	6	
130. Bacchanalian figure, from an antique vase.	4, 5, 6. <i>Landre</i> , 1769	6	
131. Lion and two boys; or, The force of love.	4, 5, 6	$5\frac{1}{2}$	$7\frac{1}{4}$
132. Lion and three boys; ditto.	4, 5, 6	$3\frac{3}{4}$	5
133. A mask.	4, 5, 6	$2\frac{1}{2}$	

¹ These medallions are in white jasper, and described by Wedgwood to Bentley, June 24, 1776, as "exquisitely fine."

	High.	Wide.
134. A mask. 4, 5, 6	$2\frac{1}{2}$	
135. Cupid and Hymen. 4, 5, 6. <i>Grant & Hoskins, 1774</i>	$3\frac{1}{4}$	5
136. Cupid inflaming the mind. 4, 5, 6. <i>Grant & Hoskins, 1774</i>	$3\frac{1}{4}$	5
137. A philosopher reading on the immortality of the soul. 4, 5, 6. <i>Landre</i>	$3\frac{1}{4}$	$2\frac{1}{4}$
138. Dead Jesus, with the Virgin and boys. 4, 5, 6. <i>Landre</i>	$2\frac{1}{2}$	$4\frac{1}{2}$
139. Pan reposing, with young satyrs. 4, 5, 6	6	8
140. Fauns sacrificing; a tablet. 4, 5, 6. <i>Flaxman</i>	$8\frac{1}{2}$	15
141. Æsculapius. 4, 5, 6. <i>Flaxman</i>	4	$3\frac{1}{4}$
142. Hygiea. 4, 5, 6. <i>Flaxman</i>	4	$3\frac{1}{4}$
143. A vestal. 4, 5, 6. <i>Flaxman</i>	4	5
144. Artemisia. 4, 5, 6. <i>Flaxman</i>	4	5
145. Cupid on a lion; or, The power of love. 4, 5, 6. <i>Flaxman</i>	$4\frac{1}{8}$	$3\frac{1}{4}$
146. Indian Bacchus. 4, 5, 6. <i>Flaxman, 1776</i>	4	5
147. Roman matron. 4, 5, 6. <i>Flaxman, 1776</i>	4	$3\frac{1}{4}$
148. Sophonisba. 4, 5, 6. <i>Flaxman</i>	4	$3\frac{1}{4}$
149. Hercules. 4, 5, 6. <i>Flaxman, 1776</i>	4	$3\frac{1}{4}$
150. A piping Faun. 4, 5, 6. <i>Flaxman, 1776</i>	4	$3\frac{1}{4}$
151. Abundantia. 4, 5, 6. <i>Flaxman</i>	4	$3\frac{1}{4}$
152. Medea rejuvenating Jason's father. 4, 5, 6. <i>Flaxman</i>	4	$3\frac{1}{4}$
153. Bacchanalian triumph; tablet. 4, 5, 6. <i>Flaxman</i>	$7\frac{1}{2}$	$9\frac{3}{4}$
154. An antique male figure, holding a		

	High.	Wide.
seal upon his lips, with a greyhound; a fine study. 4, 5, 6. <i>Flaxman</i>	9	
155. Hebe and the eagle. 4, 5, 6. <i>Flaxman</i>	7	$4\frac{1}{2}$
160. Juno. 4, 5, 6. <i>Flaxman</i>	$4\frac{1}{4}$	$4\frac{1}{2}$
161. Euterpe. 4, 5, 6. <i>Flaxman</i>	$4\frac{1}{4}$	$4\frac{1}{2}$
163. Fame, &c. 4, 5, 6. <i>Flaxman</i>	$4\frac{1}{4}$	$4\frac{1}{2}$
164. A Conquered Province. 4, 5, 6. <i>Stephan, 1774</i>	11	7
The same, smaller sizes down to	$2\frac{3}{4}$	$2\frac{1}{8}$
165. Head of Flora. 4, 5, 6. <i>Flaxman</i>	9	8
166. Sleeping Venus, clothed. 4, 5, 6. <i>Flaxman</i>	4	11
167. A priestess. 4, 5, 6.	$6\frac{1}{4}$	
168. Venus and Cupid. 4, 5, 6	5	4
169. Diomedes carrying off the palladium. 4, 5, 6. <i>Flaxman</i>	$3\frac{1}{2}$	$2\frac{7}{8}$
170. Triumph of Ariadne, with choral figures. 4, 5, 6. <i>Flaxman</i>	$10\frac{1}{2}$	$14\frac{1}{4}$
171. A sacrifice to Peace. 4, 5, 6	$3\frac{3}{4}$	$2\frac{3}{4}$
172. Group of four female figures. 4, 5, 6	9	10
173. A sacrifice. 4, 5, 6	10	14
174. A Bacchanalian piece. 4, 5, 6.	8	$10\frac{1}{2}$
175. Bas-relief, by John of Bologna. 4, 5, 6.	3	$4\frac{1}{2}$
176. Bas-relief, by the same	3	$4\frac{1}{2}$
177. Bas-relief, by the same	3	$4\frac{1}{2}$
178. Bas-relief, by the same	3	$4\frac{1}{2}$
179. By the same. 4, 5, 6	$2\frac{1}{8}$	5
180. By the same	$2\frac{1}{8}$	5
181. Winged Cupid upon a swan, from a gem. 4, 5, 6. <i>Flaxman</i>	$2\frac{1}{4}$	$2\frac{1}{2}$

	High.	Wide.
182. Ditto flying away with a swan, from a gem. 4, 5, 6. <i>Flaxman</i>	2 $\frac{3}{4}$	2 $\frac{1}{2}$
183. Judgment of Paris. 4, 5, 6. <i>Flaxman</i>	5 $\frac{1}{2}$	6
188. Goat and boys. 4, 5, 6	3 $\frac{3}{4}$	5
189. Triumph of Silenus, from a gem. 4, 5, 6. <i>Flaxman</i>	4 $\frac{1}{2}$	7 $\frac{1}{2}$
190. Triumph of Bacchanalian boys. 4, 5, 6	1 $\frac{1}{2}$	2
191. Procession of little boys, &c. 4, 5, 6	2	6
192. The same. 4, 5, 6	2	6
193. Four boys at play. 4, 5, 6	3 $\frac{3}{4}$	5
194. Three ditto. 4, 5, 6	3 $\frac{3}{4}$	5
195. Panther and Bacchanalian boys. 4, 5, 6	7 $\frac{1}{2}$	10
196. Sacrifice to Hymen, to match No. 30, different sizes. 4, 5, 6. <i>Flaxman</i>		

In addition are the following :—

156. Venus Callipyge	7	
157. Hercules Farnese	7 $\frac{1}{4}$	
158. Sacrificing figure	7	
159. Vestal	4	0
Female figure and urn	4 $\frac{1}{2}$	0
184. Vulcan with Mars and Venus in the net	5 $\frac{1}{2}$	6
185. Rape of Helen	5 $\frac{1}{2}$	6
186. Death of Adonis	5 $\frac{1}{2}$	6
187. Bathing nymphs	5 $\frac{1}{2}$	6

FIFTH EDITION OF WEDGWOOD'S CATALOGUE, 1779.

197. Andromache. 5, 6. <i>Bacon</i> , 1777	8 $\frac{1}{2}$	
198. An offering to Flora. 5, 6. <i>Bacon</i> , 1778	8 $\frac{1}{2}$	
199. The same. 5, 6	7 $\frac{1}{2}$	17
The same	8 $\frac{1}{4}$	19
200. Sacrifice to Bacchus. 5, 6. 1778	8 $\frac{1}{4}$	19
The same	9 $\frac{1}{2}$	22

		High.	Wide.
201.	Triumph of Bacchus. 5, 6. <i>Hackwood</i>	$6\frac{1}{2}$	14
	The same	$7\frac{1}{4}$	10
202.	Apotheosis of Homer. 5, 6. <i>Flaxman</i>	$7\frac{1}{2}$	14
	The same, smaller sizes		
203.	The nine Muses. 5, 6. <i>Flaxman</i> .	8	25
	The same, with festoons or garlands .	10	25
204.	The Muses with Apollo; in two pieces, for friezes to chimney-pieces with No. 202 for the tablet. 5, 6. <i>Flaxman</i>	6	18
205.	Dancing Hours. 5, 6. <i>Flaxman</i> , Sept., 1776	6	18
	The same	$5\frac{1}{4}$	$14\frac{3}{4}$
	The same, with festoons or garlands .	8	18
206.	Birth of Bacchus, from Mich. Angelo's seal. 5, 6	11	23
	The same	12	27
207.	Triumph of Love. 5, 6	$6\frac{1}{4}$	11
208.	Sacrifice to Love. 5, 6	$9\frac{1}{2}$	21
	The same	$10\frac{1}{2}$	25
209.	Triumph of Venus. 5, 6	8	17
	The same	9	20

In the fifth edition of the Catalogue are the following :—

210.	Hero and Leander. 5	17	8
	Ditto	20	9
211.	Priam begging the body of Hector from Achilles. ¹ 5	14	$11\frac{1}{2}$
	Ditto	$17\frac{1}{2}$	13

And a tablet—Homer and Hesiod—is referred to by Wedgwood to Bentley, under the date Nov. 1778.

¹ This bas-relief is omitted in the sixth and last edition of the catalogue. A new model was made by Pacetti, at Rome, in 1793.

		High.	Wide.	
212.	Triumph of Bacchus and Ariadne. 5, 6	$9\frac{1}{2}$	23	
	The same	$10\frac{3}{4}$	26	
213.	Boys and goat, Bacchanalians. 5, 6.	7	$11\frac{1}{2}$	
	The same	9	$12\frac{3}{4}$	
214.	} The nine Muses and Apollo, in separate pieces. <i>Flaxman</i> .			
215.		5, 6.		
216.				
217.				
218.		5, 6.	$5\frac{1}{2}$	8
219.			$2\frac{1}{2}$	$3\frac{1}{2}$
220.				
221.				
222.				
223.				
224.	Young Hercules. 5, 6	4	$6\frac{1}{4}$	
225.	Ganymedes and eagle. 5, 6.	5	$6\frac{1}{4}$	
226.	Meleager and Atalanta, killing the Calydonian boar	8	$11\frac{1}{4}$	
	The same	$6\frac{1}{4}$	15	
227.	Tragedy, Comedy, and Apollo. <i>Flax- man</i>	6	$9\frac{1}{2}$	
228.	A horse. 5, 6. <i>Mrs. Landre</i>	$4\frac{1}{2}$	$5\frac{3}{8}$	
229.	Bacchus with an urn and grapes. 5, 6	$3\frac{3}{8}$	$2\frac{1}{2}$	
230.	Boys at play. 5, 6.	$2\frac{3}{4}$	$1\frac{3}{4}$	
	The same	$2\frac{3}{4}$	$1\frac{3}{4}$	
231.	} The four seasons, in separate pieces ¹ 5, 6. <i>Flaxman</i>			
232.			$3\frac{3}{8}$ 4	
233.			$1\frac{1}{2}$ 2.	
234.				

¹ The seasons, as statues, were also made from plasters copied from models by Bacon. Referring to them, Wedgwood wrote to Bentley:—

SIXTH EDITION OF WEDGWOOD'S CATALOGUE, 1787.

	High.	Wide.
235. The frightened horse, from Mr. Stubbs' celebrated picture, and modelled by himself. 6	11 $\frac{1}{4}$	17 $\frac{1}{2}$
236. The fall of Phaethon, modelled by the same. 6	12	21 $\frac{1}{2}$
237. A Roman procession. 6	9 $\frac{1}{2}$	21
238. An offering to Peace; from a design of Lady Templeton. Dec. 1777. 6	6 $\frac{1}{2}$	11 $\frac{1}{2}$
239. The same; smaller size. 6 . . . . .	.	.
240. Friendship consoling Affliction; from the same. 6	7	8 $\frac{1}{4}$
The same, different sizes, to	3	4
241. Group of three boys, from designs of Lady Diana Beauclerk. 6	5 $\frac{1}{2}$	4 $\frac{1}{2}$
242. Group of two boys, from the same. 6	5 $\frac{1}{2}$	4 $\frac{1}{2}$
The same, different sizes, to	3 $\frac{1}{2}$	2 $\frac{3}{4}$
243. Four boys, single, from the same. 6	4 $\frac{1}{2}$	3 $\frac{3}{4}$
The same, different sizes, to	3	2 $\frac{1}{4}$
244. Bacchanalian tablet of the six preceding articles, under arbours, with panthers' skins in festoons, &c. 6	26	5 $\frac{1}{2}$
245. Venus in her car drawn by swans, with attendant Cupids, &c. from Le Brun. 6	4 $\frac{1}{4}$	9
246. Cupid watering the swans, &c. from the same. 6	4 $\frac{1}{4}$	9

"These four plaisters were bought near Westminster Bridge. They may all be reduced to the size of the small statues." *Wedgwood to Bentley*, June 5, 1779.

	High.	Wide.
247. Domestic employment; from a design by Miss Crewe. 6	3½	4¼
The same, different sizes, to	1½	2
248. Domestic employment, from Lady Templeton. 6	4½	5¾
The same, different sizes, to	2½	3
249. Family school, and companion; from the same. 6	4½	5¾
The same, different sizes, to	2	3¼
250. Study, and its companion; from the same. 6	3	3¾
The same, different sizes, to	1¾	2¼
251. Maria, from the same. 6	3	3¾
Bourbonnois shepherd; its companion. 6	3	3¾
The same, different sizes, to	1¾	2¼
252. Genii, from Lady Templeton; measured diagonally	3	7
The same, different sizes, to	1¾	3¾
253. Companion to the foregoing. 6	1¾	3¾
254. Infant Academy, from a } different picture by Sir Joshua } sizes Reynolds. } from	5	6¼
Music, its companion } to	2½	3¼
255. Blindman's buff; a group of boys. <i>Flaxman</i> . Oct., 1782. 6	5½	13
The same, smaller sizes, to	3	9
256. Commercial Treaty with France. <i>Flaxman</i> . Jan. 16, 1787. 6	11	9
257. The same subject differently ex- pressed. <i>Flaxman</i> . March 26, 1787		
258. Coriolanus, with his wife and mother		

		High.	Wide.
	persuading him to return to Rome.		
	<i>Flaxman</i> . 6.	6	$9\frac{3}{4}$
259.	Sacrifice to Hymen. <i>Webber</i> . 6. . .	10	
	Sacrifice to Concordia, its companion.		
	<i>Webber</i>	10	
260.	Offering to Love. 6.	$4\frac{1}{2}$	$5\frac{3}{4}$
	Conjugal fidelity, its companion . . .	$4\frac{1}{2}$	$5\frac{3}{4}$
	The same	$4\frac{1}{2}$	
261.	The river Thames } different sizes from	$2\frac{3}{4}$	$3\frac{1}{2}$
	Isis, its companion } to	2	3
262.	Jupiter, eagle, and Ganymedes. 6 . .	$3\frac{1}{2}$	$2\frac{3}{4}$
263.	Triumph of Cybele. 6	$3\frac{1}{4}$	6
264.	Hymen. 6	5	$6\frac{3}{4}$
265.	Apotheosis of Homer. 6. <i>Flaxman</i> .	$7\frac{1}{2}$	$15\frac{1}{2}$
266.	Apotheosis of Virgil. <i>Flaxman</i> . .	$7\frac{1}{2}$	$15\frac{1}{2}$
267.	Cupid sharpening his arrows. 6 . . .	5	
268.	Cupid stringing his bow. 6	5	
269.	The Graces erecting the statue of		
	Cupid. 6. <i>Webber</i>	$10\frac{3}{4}$	9
270.	The young sempstress, and companion ;		
	from a design of Miss Crewe. 6 . . .	4	$2\frac{1}{2}$
	The same, different sizes, to	$2\frac{1}{4}$	$1\frac{1}{4}$
271.	Sportive Love, from Lady Templeton.		
	6	4	$3\frac{1}{4}$
	The same, different sizes to	$2\frac{3}{4}$	$2\frac{1}{4}$
272.	Charlotte at the tomb of Werther, from		
	the same. 6	5	4
	The same, different sizes, to	$2\frac{3}{4}$	$2\frac{1}{4}$
273.	Contemplation, and its companion ;		
	from the same. 6	4	$3\frac{1}{4}$
274.	Diana visiting Endymion ; from the		
	celebrated bas-relief in the Capitol		
	at Rome. 6. <i>Flaxman</i>	$8\frac{1}{2}$	$27\frac{1}{2}$

	High.	Wide.
The same, smaller sizes, to . . .		
275. Hercules in the garden of the Hesperides ; from a beautiful Etruscan vase in the collection of Sir William Hamilton, now in the British Museum. <i>Flaxman</i> , Aug. 1787 . . .	5½	17

UNCATALOGUED BAS-RELIEFS.

1. The education of Bacchus.
2. A triumph of Mars. *Webber*.
3. A boy leaning on his quiver, with doves. *Webber*.
4. Hebe ; its companion.
5. Cupid ; a model.
6. Proserpine ; a bas-relief. *Davaere*.
7. Discovery of Achilles. *Davaere*.
8. Orestes and Pylades prisoners on the shores of Scythica. *Davaere*.
9. Judgment of Paris ; remodelled. *Davaere*.
10. Achilles and the daughters of Lycomedes. *Davaere*.
11. The Muses, with figures reclining. *Pacetti*.
12. Priam kneeling before Achilles, begging the body of his son Hector. *Pacetti*.
13. The fable of Prometheus. *Pacetti*.
14. The triform goddess Luna, Diana, and Hecate. *Pacetti*.
15. The simulacrum of Hygiea. *Pacetti*.
16. A Faun, with three Spartan Bacchantes. *Pacetti*.
17. Endymion sleeping on the rock Latmos. *Pacetti*.
18. Marcus Aurelius making his son Commodus Cæsar. *Pacetti*.
19. Apotheosis of Faustina. *Pacetti*.
20. The nine Muses. *Pacetti*.

21. Thetis in childbed with Achilles. *Pacetti.*
22. Palmyra; an oval tablet modelled for Daguerre, 1788.
Unknown.
23. Death of Cato; a tablet in basalt. 1774.¹ *Unknown.*
24. Death of Peter the Great; a tablet in basalt.¹
Unknown.
25. The triumph of Achilles over Hector. *Pacetti.*
26. Apollo and the muse Erato. *Angelini.*
27. Pluto carrying off Proserpine, preceded by Hercules.
Angelini.
28. Victory and Mercury. *Angelini.*
29. The fable of Meleager. *Angelini.*
30. Apotheosis of a young prince. *Angelini.*
31. Two Fauns. *Angelini.*
32. Two Bacchantes. *Angelini.*
33. Silenus. *Angelini.*
34. Pleasures of the Elysian fields. *Angelini.*
35. An offering to Ceres. *Flaxman.*
36. Peace, Labour, and Plenty; an oval bas-relief. *Webber.*
37. Dance of Cupids; after Raffaëlle.
38. Bacchanalian dance; 19½ in. by 8 in.
39. Agamemnon, Achilles, and Briseis; 10¼ in. by 8½ in.
Flaxman.
40. The Nereides. *Dalmazzoni.*
41. The Vitruvian Scroll. *Westmacott*, 1785.
42. Masque of Alexander. *Webber*, 1786.
43. Triumph of Mars. *Webber.*
44. Nymphs decorating the statue of Priapus. *Webber.*
45. Roman procession. *Dalmazzoni.*
46. Procession to Isis; from an Egyptian vase. *Encaustic painted and archaic.*

¹ The price of these two tablets was £2 2s. each. Invoice, January 8, 1774.

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
recording a Victory, Vestal, Artemisia; blocks, two Muses, Urania, Terpsichore.	7 7 0		4 8 0
152. Another, in fine white porcelain biscuit: tablet, Birth of Bacchus; frieze, Venus, Adonis; blocks, two Seasons.	2 14 0		1 15 0
238. Another, in jasper, with blue grounds: tablet, Triumph of Cupid; frieze, Cupids piping, Cupid and Hymen; blocks, Antonia and attendant.			3 0 0
239. Another, in jasper, with blue grounds: tablet, Bacchanalian Boys and Goat; frieze, Venus, Adonis, Ceres, Faun; blocks, Bacchanalian figures.	5 0 0		4 19 0
240. Another, in jasper, with blue grounds: tablet, Choice of Hercules; frieze, four Bacchanalian figures; blocks, Jupiter and Juno.	4 0 0		4 11 0
241. Another, in fine white biscuit: tablet, Marriage of Cupid and Psyche; frieze, Venus, Adonis, Ceres, Faun; blocks, female Seasons.	2 18 0		2 11 0
342. Another, in jasper, with blue grounds: tablet, Apollo and four Muses; frieze, Four Seasons; blocks, Jupiter and Juno.	9 15 0	5 10 0	5 7 6
343. Another, in jasper, with blue grounds: tablet, choice of Hercules; frieze, Apollo, Diana, Indian Bacchus, Sophonisba.	5 5 0	2 16 0	2 3 0
344. Another, in jasper, with blue grounds: tablet, Triumph of Bacchus; blocks, Bacchanalian figures.	4 13 0	2 8 0	2 11 0
345. Another, in white porcelain biscuit: tablet, Triumph of Bacchus; frieze, Apollo, Faun, Farnesian Hercules, Omphale; blocks, Summer, Winter. ¹	4 13 0	2 16 0	2 6 0

¹ This lot was bought by Samuel More, secretary of the Society of Antiquaries.

	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s.	d.	£	s.	d.	£	s.	d.
451. Another in jasper : tablet, Choice of Hercules ; frieze, two heads of Medusa ; blocks, Bacchanalian figures.	6	15	0	2	10	0	2	12	6
452. Another in jasper : tablet, Triumph of Bacchus ; blocks, Bacchanalian figures. ¹	6	15	0	3	3	0	3	3	0
453. Another, in fine white biscuit porcelain : tablet, Triumph of Bacchus ; frieze, reposing Venus, reposing Cupid, Lion, Bull.	3	12	0				1	11	6
541. Another in jasper : tablet, Triumph of Bacchus ; blocks, Bacchanalian figures.	6	15	0	3	10	0	4	4	0
542. Another, in jasper : tablet, Choice of Hercules : frieze, Artemisia, Vestal, Agrippina, Conquered Province ; blocks, Jupiter, Juno. ²	8	8	0	4	4	0	6	16	6
543. Another, in jasper : Silenus and Boys ; frieze, two heads of Medusa ; blocks, Bacchanalian figures. ³	5	15	0	2	10	0	3	3	0
544. Another, in fine white biscuit porcelain : tablet, four Muses ; frieze, Sophonisba, Conquered Province, Æsculapius, Hygiea, Vestal, Hope ; blocks, Spring, Autumn.	8	8	0	4	4	0	4	4	0
645. Another, in jasper : tablet, Choice of Hercules ; frieze, four Muses ; blocks, two Heads of Medusa.	8	17	0				4	4	0
646. Another, in jasper : tablet, Triumph of Cupid ; blocks, Antonia and attendants ; frieze, Bacchanalian figures.	7	16	0				4	0	0

¹ This was bought by Sir William Guise.

² This suite for a chimney-piece was purchased by Flaxman. Sixth day's sale, Saturday, December 8, 1781.

³ This and the following lot were also purchased by Flaxman.

	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s.	d.	£	s.	d.	£	s.	d.
647. Another, in jasper: tablet, Dancing Hours; blocks, two heads of Medusa. ¹	9	18	0				2	12	6
648. Another, in jasper: tablet, Choice of Hercules; frieze, two Muses; blocks, Medusa. ¹	7	16	0				3	5	0
742. Another, in jasper: tablet, Boys and Goat; frieze, Hercules, Omphale, Ceres, Faun.	11	7	0				5	10	0
743. Another, in jasper: tablet, Choice of Hercules; frieze, two heads of Medusa; blocks, Cupid hunter, and Cupid burning a butterfly.	6	15	0				3	13	6
846. Another, in jasper: tablet, Choice of Hercules; frieze, two heads of Medusa; blocks, Antonia and attendant.	7	7	0	3	0	0	3	6	0
847. Another in jasper: tablet, Boys with Music; frieze, Sophonisba, Faun. ²	1	16	0				1	10	0
848. Another, in jasper: tablet, Ganymedes with the Eagle; frieze, Jupiter, Isis.	1	10	0				1	9	0
849. Another, in white porcelain biscuit: tablet, Feast of the Gods; frieze, Marriage of Cupid and Psyche, and Sacrifice to Hymen; blocks, Boys and Goat, Boys and Lion.	2	11	0				1	17	0
943. Another, in jasper, with blue grounds: tablet, Farnesian Hercules; frieze, female Seasons; blocks, young Hercules, Hope.				1	10	0	1	11	0
944. Another of three, in jasper: tablet, Medusa; frieze, Apollo, Venus Callipyge.				1	0	0	0	19	0

¹ These two lots were also bought by Flaxman. He probably held commissions for purchase.

² Bought by Stubbs.

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
945. Another, in jasper : Ganymedes and Eagle, Jupiter, Isis.			0 15 0
946. Another, in jasper : young Hercules, Conquered Province, Hope.			0 13 0
947. Another, in jasper : a Horse, Hercules and Alcæus, Perseus.			0 15 0
948. Another: A Head; Neptune drawn by sea-horses; Neptune riding on a Dolphin.			0 14 0
1042. Another in jasper : tablet, Hercules; frieze, Vestal, Artemisia; blocks, Melpomene, Terpsichore.		2 0 0	2 0 0
1043. Another in jasper: tablet, Dancing Boys; frieze, Apollo, Adonis.			1 19 0
1044. Another in jasper: tablet, Bacchanalian figures; frieze, Pan, Syrinx.			1 1 0
1139. Another, in jasper: tablet, Boys and Goat; frieze, Marriage of Cupid and Psyche, Sacrifice to Hymen; blocks, Bacchanalian figures.		4 0 0	4 0 0
1140. Three pairs of bas-reliefs for friezes: Perseus and Andromeda; Ganymedes and eagle; Æsculapius; Hygiea; Marriage of Cupid and Psyche; Sacrifice to Hymen.			3 5 0
1141. A suite for a chimney-piece: tablet, Bacchanalian boys; frieze, Sacrifice to Æsculapius, Three Graces.			1 8 0
1142. Another: tablet, offering to Flora; blocks, Apollo and a Muse. ¹	9 9 0		9 9 0
1143. A suite of ten large bas-reliefs: Apollo and the Nine Muses, for pictures or a frieze.	6 6 0		6 0 0
1144. The same: smaller sizes.	3 3 0		3 10 0

¹ Bought by Wyatt, the architect.

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
<p>The suites for chimney-pieces also include a few in white terra cotta. They consist, as the jasper, of tablets, friezes, and blocks; the friezes being generally composed of eight or twelve statues. The reduced price seems to have varied from £3 18s. to £1 14s. and the price realized by auction from £1 11s. to 19s.</p>			
<p>PIECES FOR PICTURES IN JASPER.</p>			
41. A suite of three : Apollo of Delphos; Hercules binding Cerberus, and Hercules strangling the Nemean lion.		3 7 0	1 4 0
42. Another : Ganymedes, Calliope, and Hope.		3 7 0	1 6 0
43. Another: three Muses; Melpomene, Clio, and Polyhymnia.		3 3 0	1 7 0
153. A suite of large cameo medallions, in jasper, for pictures : a Grecian Priestess; Night; Hope.		3 3 0	1 13 0
154. A pair of large cameo medallions, in jasper, for pictures : Hercules binding Cerberus; Meleager hunting the boar.		2 2 0	1 2 0
155. A suite of three large cameo medallions, in jasper, for pictures : Jupiter; Thalia; Night.		3 3 0	1 12 0
242. A pair of large cameo medallions, in jasper, for pictures: Jupiter; Juno.			0 18 0
243. A suite of three large cameo medallions, in jasper, for pictures: Hercules, Minerva, Terpsichore.			1 9 0
244. A pair of large cameo medallions, in fine white biscuit: Euterpe, Calliope.			0 8 0

	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s.	d.	£	s.	d.	£	s.	d.
346. A pair of bas-reliefs, in fine white biscuit, for pictures: Battle of the Giants; Death of Niobe's Children.	3	3	0				0	10	6
347. A pair of bas-reliefs in jasper: Jupiter, Juno.	2	2	0				0	15	0
348. A pair of bas-reliefs in jasper: Meleager hunting the boar; Triumph of Bacchus; a Pair of Heads; Bacchus and Ariadne, not quite perfect.	3	3	0				1	14	0
454. A pair of bas-reliefs, in jasper, for pictures: Battle of the Giants; Meleager hunting the boar.	2	2	0				1	1	0
455. Two pairs of bas-reliefs in jasper: Boys with music, and Boys hunting. ¹	2	8	0				2	8	0
545. A pair of cameo medallions in fine white biscuit porcelain, for pictures; Terpsichore, Polyhymnia.	1	10	0				1	3	0
546. ² Two pairs of cameo medallions in jasper; Silenus and Bacchanalian Boys; Meleager hunting the boar, and Triumph of Bacchus.	7	10	0	3	13	0	4	4	0
547. ² A suite of ten large bas-reliefs: Apollo and the Nine Muses.	10	10	0	5	5	0	6	15	0
643. A pair of bas-reliefs for pictures, in fine white biscuit: Thalia and Melpomene.	1	10	0				0	19	0
644. Another: Silenus and Companions; Bacchanalian Boys.	2	2	0				0	19	0
649. A pair of bas-reliefs, in jasper, for pictures: Death of Niobe's children; Meleager hunting the boar.	1	10	0	0	12	0	1	16	0
650. A suite of three for pictures: Hope, Vestal, Summer.	2	2	0				1	1	0
744. ³ Two pairs of bas-reliefs, in jasper,									

¹ Bought by Sir Robert Lawley, afterwards Lord Wenlock.

² These medallions and bas-reliefs in jasper were bought by Flaxman.

³ Bought by Sir Thomas Rumbold.

	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s.	d.	£	s.	d.	£	s.	d.
for pictures: Silenus and Companions; Bacchanalian Boys; Triumph of Bacchus; Meleager hunting the boar.	7	16	0				4	0	0
745. A suite of three for pictures: Night shedding poppies, Spring, Autumn.	2	0	0				1	8	0
850. A pair of bas-reliefs in fine white biscuit porcelain, for pictures: Meleager hunting the boar; Battle of the Giants.	1	16	0				1	1	0
851. A suite of three, in jasper: Young Hercules; Conquered Province; Hope.	1	16	0				1	10	0
852. Another: Euterpe, Clio, Polyhymnia.	2	0	0				1	6	0
853. Another: Boys, Sacrifice to Æsculapius, Pythagoras reading. ¹	1	16	0				1	5	0
1045. A suite of three tablets in jasper, for pictures: Young Hercules, Ceres, Euterpe. ²				0	16	0	0	16	0
1046. Another: Lion and Boy, Æsculapius, Hygiea.							1	7	0
1047. Another: A modern head; Neptune drawn by sea-horses; Nereides.							0	15	0
1145. A suite of three bas-reliefs in jasper, for pictures: Meleager hunting the boar; Hercules strangling the Nemean lion; Conquered Province.							2	3	0

¹ These bas-reliefs were bought by Stubbs.² Bought by Dr. Vyse, of Lambeth Palace.

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
LARGE CAMEO-MEDALLIONS IN BASALTES AND TERRA COTTA,			
<i>With frames of the same, for the decoration of large Halls and Staircases.</i>			
171. A suite of five: Battle of the Giants, and four heads, Cyrus, Sulla, Marius, Scipio.		1 15 0	0 12 0
172. A suite of seven, gilt: a Female Centaur, a little imperfect; two Dancing Nymphs from Herculaneum, two Bacchantes, two Heads.		8 7 0	1 4 0
173. A suite of five: Centaur teaching Achilles music; ¹ Feast of the Gods; Death of Niobe's Children; two Dancing Nymphs.		6 7 0	1 4 0
174. A suite of five, gilt: a Bacchante; Boys dancing round a tree; two Heads.		4 1 0	0 18 0
264. Another of five, with gilt frames: Papirius and his Mother; Feast of the Gods; Battle of the Giants; Dancing Nymphs from Herculaneum.			2 3 0
265. Another, not gilt: one male dancing Figure from Herculaneum; two female ditto; two Heads, Vitellius and Titus.			0 17 0
266. Another: Bacchus with a Panther; Marriage Supper of Perseus; Feast of the Gods; two Heads, Augustus, Vespasian.			1 1 0
281. Eleven pairs of bas-relief terra-cotta heads, in gem frames, for pictures and friezes.			1 1 0

¹ A copy of this extremely fine bas-relief fetched the sum of £4 4s. at the sale of the De la Rue collection in November, 1866. In the catalogue belonging thereto it is wrongly named "The Education of Apollo."

	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s.	d.	£	s.	d.	£	s.	d.
361. A suite of five, the figures white terra cotta, frames red : Dancing Figures, Dancing Nymphs from Herculeum, Bacchante.	9	9	0				1	13	0
362. A suite of five, with gilt frames : Marsyas and the young Olympus ; Feast of the Gods ; Battle of the Giants, &c.	7	7	0				1	8	0
363. Another, not gilt : Venus Callipyge ; Dancing Nymphs.	6	0	0				0	17	0
364. Another, in white terra cotta, with gilt laurel frames : Triumph of Bacchus ; Boys dancing round a tree ; Meleager hunting the boar ; Bacchante.	4	13	0				1	3	0
365. A pair of Dancing Nymphs, in white terra cotta, with brown ground and frames.	6	6	0				0	11	0
380. Nine pairs of Heads, bas-reliefs in terra cotta, in gem frames.	1	6	0				0	16	6
381. Twenty heads, bas-reliefs in terra cotta, in gem frames.	2	6	0				0	19	0
467. A suite of five large cameo medallions in basalt, with frames of the same : Polyphemus ; two Dancing Nymphs ; two Bacchanalian Boys.	7	7	0				2	10	0
468. A suite of three large cameo medallions in basalt, with gilt frames : Marriage Supper of Perseus ; two Heads.	2	10	0				1	9	0
469. A pair of Dancing Nymphs from Herculeum, white, with brown grounds.	3	3	0				1	10	0
470. A suite of three : Feast of the Gods ; Death of Niobe's Children ; Herculeum Nymph.							1	9	0
473. Four pairs of bas-relief Heads, in terra cotta and gem frames, and six pairs of cameo Figures, for pictures, blocks, or friezes.	1	4	0				1	9	0

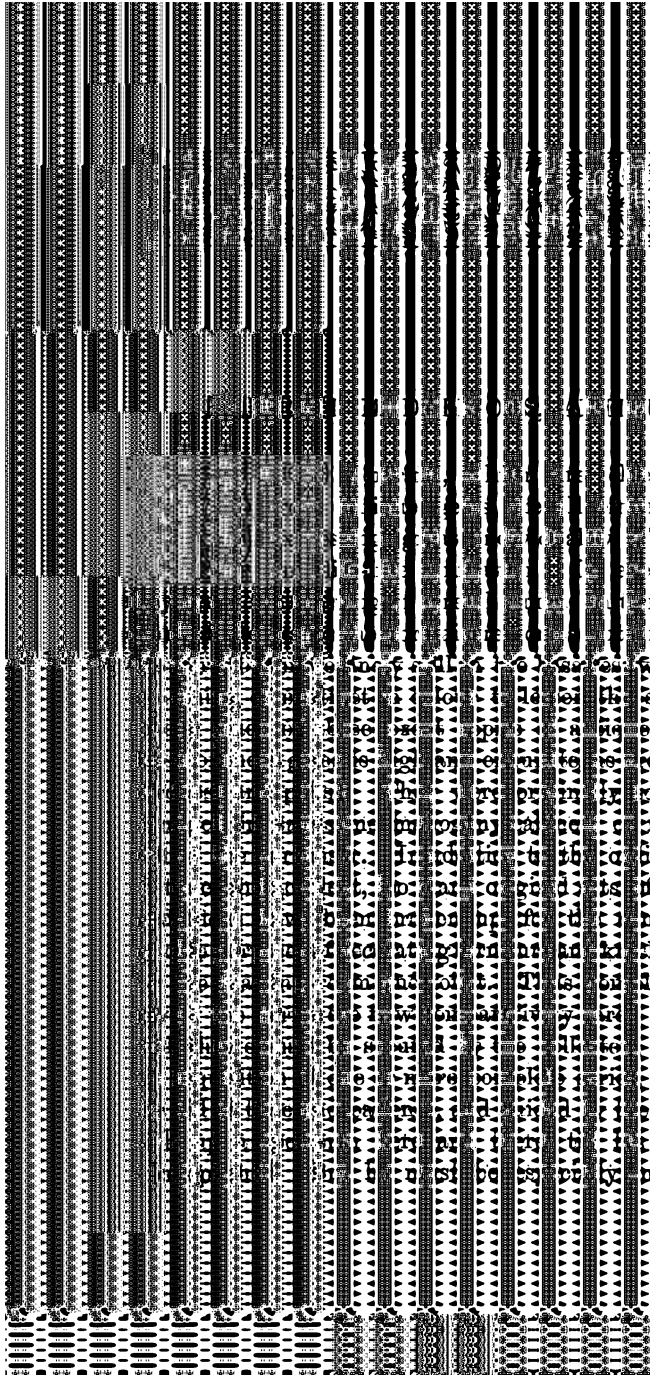
	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s.	d.	£	s.	d.	£	s.	d.
474. Twelve bas-relief modern Heads in terra cotta, and five pairs ditto in laurel frames.	1	2	0				1	0	0
519. A suite of five cameo medallions in basaltes: A Dancing Figure from Herculeaneum; Battle of the Giants; Marriage Supper of Perseus; two Heads.	3	7	0				1	11	6
520. A suite of three cameo medallions in basaltes, frames and figures gilt: Polyphemus, two Dancing Nymphs.							1	10	0
521. A suite of five cameo medallions in basaltes: Dancing Nymph; Feast of the Gods; Battle of the Giants; two Heads.	3	7	0				1	11	6
522. Another, with gilt frames: Female Centaur; Meleager hunting the boar; Triumph of Bacchus; two Heads.	3	13	0				1	16	0
523. A suite of the Emperors, in terra cotta, with gilt laurel frames.	1	16	0				1	6	0
618. Fourteen terra cotta Heads in gem frames, for pictures. ¹				0	18	0	0	15	0
620. A pair of large cameo medallions in basaltes, with gilt frames for pictures: Dancing Figures.	3	3	0				1	4	0
621. A suite of five Heads in basaltes, with black frames.	1	19	0				0	11	0
622. A pair of Heads in basaltes: Marsyas and the young Olympus; Centaur teaching Achilles music.	3	3	0				1	4	0
623. A suite of five Heads in basaltes: Silenus and Boys; four antique Heads.	2	17	0				0	11	0
641. A pair of bas-reliefs, for pictures, in fine white biscuit porcelain: Priestesses.	6	6	0	1	11	0	1	10	0

¹ This lot was bought by Flaxman.

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
644. Another: Silenus and Companions; Bacchanalian Boys.	2 2 0		0 19 0
723. Two pairs of large cameo-medallions for pictures, in terra-cotta: Centaurs, Venus Callipyge, Dancing Nymph.	5 5 0		0 11 0
724. A suite of five in basaltes, with gilt frames: Night shedding poppies; four Heads.	2 0 0		0 17 0
725. Two pairs in terra cotta, with brown enamelled grounds.	4 14 0		1 2 0
726. A suite of five in basaltes, with gilt frames: Marriage Supper of Perseus; Battle of the Giants; Dancing Nymph from Herculaneum; two Heads.	5 0 0		1 3 0
876. Three pairs of cameo medallions in terra cotta, for pictures: Centaurs, Bacchanalian figures, Hercules, Youth and Old Age.	3 0 0		2 0 0
877. Two pairs of cameo medallions in terra cotta, for pictures: Polyphemus, Female Centaur, Dancing Nymphs.	2 14 0		2 9 0
878. A suite of five bas-relief Heads in basaltes.	1 11 0		1 3 0
881. Five pairs of bas-reliefs in terra cotta. ¹	2 12 0		2 2 0
882. Ten antique Heads in gem frames, and twenty-six without frames.	1 12 0		1 10 0
972. A suite of five large cameo medallions in basaltes: Boys dancing round a tree; Battle of the Giants; Death of Niobe's Children; two Heads.			1 0 0
973. Another: Hercules, Bacchanalian figures, &c.			0 19 0
974. Two pairs in terra cotta: two			

¹ These were purchased by Stubbs, the celebrated animal painter.

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
Dancing Figures from Herculaneum, Dancing Nymph, and Venus Callipyge.			1 4 0
975. Two pairs in terra cotta: Marsyas and the young Olympus, and Polyphemus; Zeno and a female figure.			2 3 0
1075. A suite of five large cameo-medallions in basaltes, with gilt frames: Feast of the Gods; Marriage Supper of Perseus; Battle of the Giants; Death of Niobe's Children; a female Centaur.			1 2 0
1076. Another: Battle of the Giants, and four Heads.			0 14 0
1077. A pair, round, in terra cotta: Marsyas and the young Olympus, Polyphemus.			1 10 0
1078. Another, in terra cotta: Centaur teaching Achilles music, and Female Centaur.			2 6 0
1113. A pair of Herculaneum figures, large cameo medallions in basaltes for pictures. Another pair: Marsyas and the young Olympus; Papirius and his mother.		1 5 0	1 11 6
1114. Two pairs of Herculaneum figures, large cameo medallions in basaltes, for pictures: Centaur teaching Achilles music; Female Centaur; two Herculaneum figures, one a little imperfect.			1 12 0
1115. A pair of Herculaneum Figures, with gilt frames: a pair of ditto with brown grounds.			2 13 0
1116. Two pairs: Marsyas and the young Olympus; Polyphemus, two Dancing Nymphs.			1 4 0



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against forgeries and wasters. A mass of wretched imitations of the medallions in basaltes are profusely scattered abroad, but the collector who has knowledge of the perfection and finish of Wedgwood's fine art works will at once detect the imposition. These forgeries are of a dull and bluish black; they have no polish, their edges are usually slightly ribbed, their paste soft and but little fired, and they are neither undercut nor finished in any way. A guinea each is often asked for these miserable counterfeits; while the splendid medallions which they profess to be were sold originally for a few shillings. The advance of artistic education and individual morality will, it may be hoped, render impositions of this character less and less a possibility.

JASPER AND BASALTES.

KINGS AND QUEENS OF ASIA MINOR, GREECE, &c.

- Ariadne. 4, 5, 6.
- Helena. 4, 5, 6.
- Polyxena, daughter of Priam. 4, 5, 6.
- Iphigenia. 4, 5, 6.
- Cassandra. 4, 5, 6.
- Dido. 4, 5, 6.
- Amyntas, King of Macedonia. 4, 5, 6.
- Ariobarzanes Eusebes, King of Pontus. 4, 5, 6.
- Mausolus, King of Caria. 4, 5, 6.
- Artemisia, Queen of Caria. 4, 5, 6.
- Alexander the Great. 2, 4, 5, 6.
- Alexander and Olympias. 4, 5, 6.
- Alexander Epirota. 4, 5, 6.
- Ptolemy Lagus, first King of Egypt. 4, 5, 6.

- Seleucus Nicator, King of Syria. 4, 5, 6.
 Antigonus, King of Asia. 4, 5, 6.
 Demetrius Poliorcetes, King of Macedonia. 4, 5, 6.
 Lysimachus, King of Macedonia. 2, 4, 5, 6.
 Arsinoe his widow. 4, 5, 6.
 Nicomedes, King of Bithynia. 4, 5, 6.
 Ariobarzanes, King of Pontus. 4, 5, 6.
 Antiochus Theos, King of Syria. 4, 5, 6.
 Antiochus Hierax. 4, 5, 6.
 Antiochus Magnus. 4, 5, 6.
 Ariarathes V., King of Cappadocia. 4, 5, 6.
 Prusias, King of Bithynia. 4, 5, 6.
 Ptolemy Energetes, or Physcon, King of Egypt. 4, 5, 6.
 Antiochus Cyzicenus, King of Syria. 4, 5, 6.
 Antiochus Grypus and Cleopatra. 4, 5, 6.
 Philippus Epiphanes, King of Syria. 4, 5, 6.
 Ariarathes IX., King of Cappadocia.¹ 4, 5, 6.

STATESMEN, PHILOSOPHERS, AND ORATORS.

- Minos. 4, 5, 6.
 Theseus. 4, 5, 6.
 Lycurgus. 4, 5, 6.
 Bias. 4, 5, 6.
 Pittacus. 2, 4, 5, 6.
 Chilo. 2, 4, 5, 6.
 Solon. 1, 2, 4, 5, 6.
 Thales. 1, 2, 4, 5, 6.
 Heraclitus. 1, 2, 4, 5, 6.
 Pythagoras. 1, 2, 4, 5, 6.
 Aristides. 1, 2, 4, 5, 6.
 Socrates. 2, 4, 5, 6.

¹ In second edition Aristodemus, King of Messenia.

- Zaleucus. 1, 2, 4, 5, 6.
 Herodotus. 6.
 Thucydides. 6.
 Xenophon. 6.
 Lysander.¹ 4, 5, 6.
 Antisthenes. 1, 2, 4, 5, 6.
 Thrasybulus. 4, 5, 6.
 Aristippus. 1, 2, 4, 5, 6.
 Aristomachus. 4, 5, 6.
 Demosthenes. 4, 5, 6.
 Epaminondas. 4, 5, 6.
 Mago and Dionysius of Utica. 2, 4, 5, 6.
 Hippocrates. 1, 2, 4, 5, 6.
 Archytas. 2, 4, 5, 6.
 Plato. 2, 4, 5, 6.
 Leodamas. 4, 5, 6.
 Isocrates. 1, 2, 4, 5, 6.
 Æschines. 1, 2, 4, 5, 6.
 Callisthenes. 1, 2, 4, 5, 6.
 Diogenes. 1, 2, 4, 5, 6.
 Aristotle, two models. 1, 2, 4, 5, 6.
 Xenocrates. 1, 2, 4, 5, 6.
 Epicurus. 1, 2, 4, 5, 6.
 Euclid. 1, 2, 4, 5, 6.
 Theophrastus. 1, 2, 4, 5, 6.
 Crates. 1, 2, 4, 5, 6.
 Aratus. 1, 2, 4, 5, 6.
 Zeno, the Stoic. 1, 2, 4, 5, 6.
 Archimedes. 1, 2, 4, 5, 6.
 Chrysippus. 2, 4, 5, 6.
 Apuleius, rhetor. 1, 2, 4, 5, 6.

¹In fourth edition Conon.

- Carneades. 1, 2, 4, 5, 6.
 Asclepiades. 1, 2, 4, 5, 6.
 Posidonius. 1, 2, 4, 5, 6.
 Apollonius Tyanæus. 2, 4, 5, 6.

POETS.

- Pytheas, of Colophon. 2, 4, 5, 6.
 Hesiod. 1, 2, 4, 5, 6.
 Homer. 1, 2, 4, 5, 6.
 Alcæus. 2, 4, 5, 6.
 Sappho. 2, 4, 5, 6.
 Anacreon. 2, 4, 5, 6.
 Simonides. 4, 5, 6.
 Pindar. 2, 4, 5, 6.
 Euripides. 2, 4, 5, 6.
 Sophocles. 2, 4, 5, 6.
 Aristophanes. 2, 4, 5, 6.
 Menander. 2, 4, 5, 6.
 Posidonius. 4, 5, 6.
 Theocritus. 2, 4, 5, 6.
 Apollonius of Rhodes. 2, 4, 5, 6.
 Moschus. 2, 4, 5, 6.

GRECIAN HEADS OF LARGER MODELS.

4 inches by 3.

- Minos. 4, 5, 6.
 Cyrus. 2, 4, 5, 6.
 Lysimachus. 2, 4, 5, 6.
 Alexander. 4, 5, 6.
 Lycurgus. 4, 5, 6.
 Plato. 4, 5, 6.
 Demosthenes. 4, 5, 6.

$3\frac{1}{2}$ inches by 2.

Homer. 4, 5, 6.

Pittacus. 4, 5, 6.

Alexander. 4, 5, 6.

3 inches by $2\frac{1}{2}$.

Herodotus. 5, 6.

Thucydides. 5, 6.

Xenophon. 5, 6.

MEDALS IN BASALTES. ROMAN HISTORY,

IN A REGULAR SERIES OF 60 MEDALS; FROM DASSIER.¹

1. The head of Romulus.
Reverse, Foundation of Rome.
2. Rape of the Sabines.
3. The head of Numa.
4. The combat of the Horatii and Curiatii.
Reverse, Alba subdued.
5. Oath of Brutus.
Reverse, Rome free under the consuls.
6. The head of Brutus.
Reverse, Brutus as judge, commanding his son to be put to death.
7. The valour of Horatius Cocles.
Reverse, Constancy of Scævola.
8. The return of the people to Rome from the Sacred Mount.
Reverse, The creation of Tribunes.
9. Coriolanus.
Reverse, Filial submission.

¹ These medals appear in all the editions of Wedgwood's Catalogue. They are now comparatively rare.

10. The zeal of the Fabians.
Reverse, A dictator from the plough.
11. The twelve tables.
Reverse, The death of Virginia.
12. Creation of Censors.
Reverse, Censors surrounded by the people.
13. Generosity of the Roman ladies.
Reverse, The treasury paying the debts of individuals.
14. M. Furius Camillus.
Reverse, Rome delivered from the Gauls.
15. Manlius causing his son to be put to death.
Reverse, Papirius pardoning Fabius.
16. Decius devotes himself for his country.
Reverse, The son follows the example of the father.
17. The establishment of the public roads.
Reverse, For the public utility.
18. Head of Pyrrhus.
Reverse, War of Pyrrhus.
19. Military art.
Reverse, Majesty of the senate.
20. Disinterestedness of Fabricius.
Reverse, Integrity of Fabricius.
21. First Punic war.
Reverse, For the empire of the sea.
22. Alliance of the Romans with Hiero.
Reverse, Aid of a faithful ally.
23. Head of Regulus.
Reverse, Virtue of Regulus.
24. Taking of Saguntum.
Reverse, Second Punic war.
25. Head of Hannibal.
Reverse, Hannibal passing the Alps.
26. Trebia, Trasimenus, Cannæ, victories of Hannibal.
Reverse, Hannibal overcome by pleasures.

27. Dignity of soul of Æmilius Paulus.
Reverse, Wisdom of the senate.
28. Revenge sacrificed to the public good.
Reverse, Diligence of Claudius Nero.
29. Hannibal at the gates of Rome.
Reverse, Spain succoured.
30. Head of Claudius Marcellus.
31. Head of Publius Cornelius Scipio Africanus.
Reverse, Continnence of Scipio.
32. Scipio passes into Africa.
Reverse, Interview of Scipio and Hannibal.
33. Scipio, conqueror of Hannibal.
Reverse, Rome gives peace to Carthage.
34. Head of Quintius Flaminius.
Reverse, Quintius giving the cap of liberty to many
persons crowned with flowers, and with this motto,
"Liberty restored to Greece."
35. Asia conquered.
Reverse, Rome superior to kings.
36. The noble defence of Scipio Africanus.
Reverse, Scipio's retirement.
37. The son of Æmilius Paulus at Athens.
Reverse, Æmilius Paulus triumphing over Perseus.
38. Scipio and Lælius, the two friends.
Reverse, Third Punic war.
39. Sedition of the Gracchi.
Reverse, Jugurtha punished.
40. Head of Marius.
Reverse, Defeat of the Cimbri.
41. Marius at Carthage.
Reverse, Horrors of civil war.
42. Head of Sulla.
Reverse, Abdication of Sulla.

43. Head of Pompey.
Reverse, Security of navigation.
44. Head of Cicero.
Reverse, Triumph of eloquence.
45. Pompey, Cæsar, and Crassus, united by ambition.
Reverse, Conquest of the Gauls.
46. The death of Mithridates.
Reverse, Avarice punished.
47. Banishment of Cicero.
Reverse, Cicero's return from banishment.
48. Cæsar passing the Rubicon.
Reverse, Flight of the Senate.
49. Cæsar and his fortune.
Reverse, Intrepidity of Cæsar.
50. Battle of Pharsalia.
Reverse, Humanity of Cæsar.
51. Head of Julius Cæsar.
Reverse, Perpetual dictator.
52. Head of Cato of Utica.
Reverse, Death of Cato.
53. Head of Marcus Junius Brutus.
Reverse, The last efforts of liberty.
54. Octavius, Antony, and Lepidus.
Reverse, Division of the empire.
55. Antony and Cleopatra.
Reverse, Battle of Actium.
56. Augustus.
Reverse, Reign of Augustus.
57. Head of Agrippa.
Reverse, Head of Mæcenas.
58. Head of Virgil.
Reverse, Head of Horace.

59. Catullus, Tibullus, and Propertius, represented by three Genii.
 Reverse, Head of Ovid and Terence.
60. The head of Livy.
 Reverse, The head of Sallust.

PORTRAIT MEDALLIONS, ANTIQUE.

ILLUSTRIOUS ROMANS.

2 inches by $1\frac{3}{4}$.

- Romulus. 4, 5, 6.
 Numa. 1, 2, 4, 5, 6.
 Tullus Hostilius. 4, 5, 6.
 Ancus Marcius. 4, 5, 6.
 Junius Brutus. 1, 2, 4, 5, 6.
 M. V. Corvus. 4, 5, 6.
 Hannibal. 4, 5, 6.
 Scipio Africanus. 1, 2, 4, 5, 6.
 T. Quintus Flaminius. 1, 2, 4, 5, 6.
 Terence. 4, 5, 6.
 Marius. 1, 2, 4, 5, 6.
 Sulla. 1, 2, 4, 5, 6.
 Pompey the Great; two models, A, B. 1, 2, 4, 5, 6.
 Cicero. 1, 2, 4, 5, 6.
 Cassius. 5, 6.
 M. Brutus. 1, 2, 4, 5, 6.
 Sallust. 5, 6.
 M. Antonius. 1, 2, 4, 5, 6.
 Cleopatra. 1, 2, 4, 5, 6.
 Varro. 1, 2, 4, 5, 6.
 Virgil. 1, 2, 4, 5, 6.
 Horace. 1, 2, 4, 5, 6.
 Livy. 5, 6.

- Ovid. 1, 2, 4, 5, 6.
 Agrippina. 1, 2, 4, 5, 6.
 Agrippa. 4, 5, 6.
 Persius. 4, 5, 6.
 Seneca. 2, 4, 5, 6.
 Julia, daughter of Titus, A. B. 1, 2, 4, 5, 6.
 Sabina. 4, 5, 6.
 Antinous. 2, 4, 5, 6.
 Faustina. 2, 4, 5, 6.
 L. J. Rusticus. 4, 5, 6.
- 3 inches by $2\frac{1}{2}$.
- Marius. 4, 5, 6.
 Cicero. 4, 5, 6.
 Augustus. 4, 5, 6.
- 4 inches by 3.
- Junius Brutus. 4, 5, 6.
 Scipio Africanus. 4, 5, 6.
 Marius. 4, 5, 6.
 Sulla. 4, 5, 6.
 Cicero. 4, 5, 6.
 Pompey. 4, 5, 6.
 Julius Cæsar. 4, 5, 6.
 Seneca. 4, 5, 6.

THE TWELVE CÆSARS, four sizes, A, B, C, D. Their
 EMPRESSES, one size, 2 inches by $1\frac{1}{2}$.¹

1. Julius Cæsar and Pompeia. 4, 5, 6.
2. Augustus and Livia. 4, 5, 6.
3. Tiberius and Agrippina. 4, 5, 6.

¹ These medals are extremely fine, the suites in intaglio displaying very choice effects of light and shade.

4. Caligula and Antonia. 4, 5, 6.
5. Claudius and Messalina. 4, 5, 6.
6. Nero and Octavia. 4, 5, 6.
7. Galba and Lepida. 4, 5, 6.
8. Otho and Poppæa. 4, 5, 6.
9. Vitellius and Petronia. 4, 5, 6.
10. Vespasian and Domitilla. 4, 5, 6.
11. Titus and Julia, his daughter. 4, 5, 6.
12. Domitian and Domitia. 4, 5, 6.

SEQUEL OF EMPERORS FROM NERVA TO CONSTANTINE THE
GREAT, INCLUSIVE.

13. Nerva. 1, 2, 4, 5, 6.
14. Trajan. 1, 2, 4, 5, 6.
15. Hadrian. 1, 2, 4, 5, 6.
16. Antoninus Pius. 1, 2, 4, 5, 6.
17. L. Verus. 1, 2, 4, 5, 6.
18. M. Aur. Antoninus. 1, 2, 4, 5, 6.
19. Commodus. 1, 2, 4, 5, 6.
20. Pertinax. 1, 2, 4, 5, 6.
21. Didius Julianus. 1, 2, 4, 5, 6.
22. Pescennius Niger. 1, 2, 4, 5, 6.
23. Septimius Severus. 1, 2, 4, 5, 6.
24. Clodius Albinus. 1, 2, 4, 5, 6.
25. Caracalla; three models. 1, 2, 4, 5, 6.
26. Geta; two models. 1, 2, 4, 5, 6.
27. Macrinus. 1, 2, 4, 5, 6.
28. Diadumenianus. 4, 5, 6.
29. Elagabalus. 1, 2, 4, 5, 6.
30. Alexander Severus. 1, 2, 4, 5, 6.
31. Maximianus I. 1, 2, 4, 5, 6.
32. J. V. Maximianus II. 4, 5, 6.

33. Gordianus I. 1, 2, 4, 5, 6.
34. Gordianus II. 1, 2, 4, 5, 6.
35. Papienus. 1, 2, 4, 5, 6.
36. Balbinus. 1, 2, 4, 5, 6.
37. Gordianus III. 1, 2, 4, 5, 6.
38. Valens Hostilianus. 4, 5, 6.
39. Jul. Philippus. 4, 5, 6.
40. J. Philippus Fel. 4, 5, 6.
41. Trajanus Decius. 4, 5, 6.
42. Q. Heren. Decius. 4, 5, 6.
43. Gallus. 1, 2, 4, 5, 6.
44. Volusianus. 1, 2, 4, 5, 6.
45. Æmilianus. 1, 2, 4, 5, 6.
46. L. Valerianus. 1, 2, 4, 5, 6.
47. Gallienus. 1, 2, 4, 5, 6.
48. S. Valerianus. 4, 5, 6.
49. Postumus. 4, 5, 6.
50. Claudius Gothicus. 1, 2, 4, 5, 6.
51. Quintilius. 4, 5, 6.
52. Aurelianus. 1, 4, 5, 6.
53. Tacitus. 1, 2, 4, 5, 6.
54. Florianus. 1, 2, 4, 5, 6.
55. Probus. 1, 4, 5, 6.
56. Carus. 1, 4, 5, 6.
57. Numerianus. 1, 2, 4, 5, 6.
58. Carinus. 2, 4, 5, 6.
59. Diocletianus. 1, 2, 4, 5, 6.
60. Maximianus. 1, 2, 4, 5, 6.
61. Constantius. 1, 4, 5, 6.
62. Galerius Maximianus. 1, 4, 5, 6.
63. Maximianus. 4, 5, 6.
64. Constantinus. 1, 2, 4, 5, 6.

MEDALS. IN BASALTES AND BRONZED BASALTES.

HEADS OF THE POPES.

Jesus Christ, A. B. C.	21. Lucius.
St. Peter, A. B. ¹	22. Stephen.
1. Linus.	23. Sixtus II.
2. St. Anacletus.	24. Dionysius.
3. St. Clement.	25. Felix.
4. Evaristus.	26. Eutychianus.
	27. Caius.
	28. Marcellinus.
5. Alexander I.	
6. Sixtus I.	29. Marcellus.
7. Telesphorus.	30. Eusebius.
8. Hyginus.	31. Melchiades.
9. Pius I.	32. Silvester.
10. Anicetus.	33. Marcus.
11. Soterus.	34. Julius.
12. Eleutherus.	35. Liberius.
13. Victor.	*35. Felix II.
	36. Damascus.
14. Zephyrinus.	37. Siricius.
15. Calixtus.	38. Anastasius.
16. Urban I.	
17. Pontianus.	39. Innocent I.
18. Anterus.	40. Zosimus.
19. Fabianus.	41. Boniface I.
20. Cornelius.	42. Celestine.

¹ These medals in basaltes and occasionally in basaltes bronzed have a place in the first and in all the subsequent editions of Wedgwood's Catalogue. In the second edition only two medals were added, those of the Virgin Mary and Mary Magdalene.

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| 43. Sixtus III. | 74. Eugenius. |
| 44. Leo I. | 75. Vitalianus. |
| 45. Hilary. | 76. Adeodatus. |
| 46. Simplicius. | 77. Domnus I. |
| 47. Felix III. | 78. Agathon. |
| 48. Gelasius. | 79. Leo II. |
| 49. Anastasius II. | 80. Benedict II. |
| 50. Symmachus. | 81. John V. |
| | 82. Conan. |
| 51. Hormisdas. | 83. Sergius I. |
| 52. John I. | 84. John VI. |
| 53. Felix IV. | 85. John VII. |
| 54. Boniface II. | 86. Sisinnius. |
| 55. John II. | 87. Constantine. |
| 56. Agapetus. | 88. Gregory II. |
| 57. Sylverius. | 89. Gregory III. |
| 58. Vigilius. | 90. Zacharias. |
| 59. Pelagius I. | 91. Stephen II. |
| 60. John III. | 92. Paul I. |
| 61. Benedict I. | 93. Stephen III. |
| 62. Pelagius II. | 94. Constantine. |
| 63. Gregory. | 95. Adrian I. |
| | 96. |
| 64. Sabinianus. | 97. Leo III. |
| 65. Boniface III. | |
| 66. Boniface IV. | 98. Stephen IV. |
| 67. Deusdedit. | 99. Pascal I. |
| 68. Boniface V. | 100. Eugenius II. |
| 69. Honorius I. | 101. Valentinus I. |
| 70. Severinus. | 102. Gregory IV. |
| 71. John IV. | 103. Sergius II. |
| 72. Theodorus I. | 104. Leo IV. |
| 73. Martin I. | 105. Pope Joan. |

106. Benedict III.	135. John XIII.
107. Nicholas I.	136. Domnus II.
108. Adrian II.	137. Benedict VI.
109. John VIII.	138. Boniface VII.
110. Martin II. or Marinus I.	139. Benedict VII.
111. Adrian III.	140. John XIV.
112. Stephen VI.	141. John XV.
113. Formosus.	142. Gregory V.
114. Boniface VI.	143. Silvester II.
115. Stephen VII.	144. John XVI. ¹
	145. John XVIII.
116. Theodorus II.	146. Sergius IV.
117. John IX.	147. Benedict VIII.
118. Benedict IV.	148. John XIX.
119. Leo V.	149. Benedict IX.
120. Christopher.	150. Gregory VI.
121. Sergius III.	151. Clement II.
122. Anastasius III.	152. Damasus II.
123. Lando I.	153. Leo IX.
124. John X.	154. Victor II.
125. Leo VI.	155. Stephen IX.
126. Stephen VII.	156. Benedict X.
127. John XI.	157. Nicholas II.
128. Leo VII.	158. Alexander II.
129. Stephen VIII.	159. Gregory VII.
130. Martin III. Marinus II.	160. Hildebrand.
131. Agapetus II.	161. Victor III.
132. John XII.	162. Urban II.
133. Leo VIII.	163. Pascal II.
134. Benedict V.	164. Gelasius II.
	165. Calixtus II.

¹ Should be XVII. there having been no XVI.

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| 166. Honorius II. | 197. Benedict XI. |
| 167. Innocent II. | 198. Clement V. |
| 168. Celestine II. | 199. John XXII. |
| 169. Lucius II. | 200. Benedict XII. |
| 170. Eugenius III. | 201. Clement VI. |
| 171. Anastasius IV. | 202. Innocent VI. |
| 172. Adrian IV. | 203. Urban V. |
| 173. Alexander III. | 204. Gregory XI. |
| 174. Lucius III. | 205. Urban IV. |
| 175. Urban III. | 206. Boniface IX. |
| 176. Gregory VIII. | |
| 177. Clement III. | 207. Innocent VII. |
| 178. Celestine III. or Cce- | 208. Gregory XII. |
| lestin. | 209. Alexander V. |
| 179. Innocent III. | 210. John XXIII. |
| | 211. Martin V. |
| 180. Honorius III. | 212. Eugenius IV. |
| 181. Gregory IX. | 213. Nicholas V. |
| 182. Celestine IV. | 214. Calixtus III. |
| 183. Innocent IV. | 215. Pius II. |
| 184. Alexander IV. | 216. Paul II. |
| 185. Urban IV. | 217. Sixtus IV. |
| 186. Clement IV. | 218. Innocent VIII. |
| 187. Gregory X. | 219. Alexander VI. |
| 188. Innocent V. | |
| 189. Adrian V. | 220. Pius III. |
| 190. John XX. or XXI. | 221. Julius II. |
| 191. Nicholas III. | 222. Leo X. |
| 192. Martin IV. | 223. Adrian VI. |
| 193. Honorius IV. | 224. Clement VII. |
| 194. Nicholas IV. | 225. Paul III. |
| 195. Celestine V. | 226. Julius III. |
| 196. Boniface VIII. | 227. Marcellus II. |

228. Paul IV.	242. Alexander VII.
229. Pius IV.	243. Clement IX.
230. Pius V.	244. Clement X.
231. Gregory XIII.	245. Innocent XI.
232. Sixtus V.	246. Alexander VIII.
233. Urban VII.	247. Innocent XII.
234. Gregory XIV.	248. Clement XI.
235. Innocent IX.	249. Innocent XIII.
236. Clément VIII.	250. Benedict XIII.
	251. Clement XII.
237. Leo XI.	252. Benedict XIV.
238. Paul V.	253. Clement XIII.
239. Gregory XV.	254. Clement XIV.
240. Urban VIII.	255. Pius VI.
241. Innocent X.	256. Pius VII.

MEDALS. BASALTES. KINGS OF ENGLAND.

(Modelled from Astle's Portraits.)

William the Conqueror.	Henry VI.
William Rufus.	Edward IV.
Henry I.	Edward V.
Stephen.	Richard III.
Henry II.	Henry VII.
Richard I.	Henry VIII.
John.	Edward VI.
Henry III.	Queen Mary.
Edward I.	Queen Elizabeth.
Edward II.	James I.
Edward III.	Charles I.
Richard II.	Oliver Cromwell, Protector.
Henry IV.	Charles II.
Henry V.	James II.

William III.	|	George II.,	} two medals.
Queen Mary II.		Q. Caroline,	
Queen Anne.	|	George III.,	} two medals.
George I.		Q. Charlotte,	

ANOTHER SET. KINGS OF ENGLAND IN HIGH RELIEF.¹

MEDALS. KINGS OF FRANCE.

IN SMALL CAMEO.

1. Pharamond.	|	19. Chilpéric II.
2. Clodion.		20. Théodoric II.
3. Mérovée.		21. Childéric III.
4. Childéric.		22. Pépin.
5. Clovis.		23. Charlemagne.
6. Childebert.		24. Louis.
7. Clotaire.		25. Charles the Bald.
8. Clotaire II.		26. Louis II.
9. Charebert.		27. Louis III. and Carlo-
		man.
10. Clotaire II.		28. Charles II.
11. Dagobert.		29. Eudes.
12. Clovis II.		30. Charles III.
13. Clotaire III.		31. Robert.
14. Childéric II.		32. Louis IV.
15. Théodoric.		33. Lothaire.
16. Clovis III.		34. Louis V.
17. Childebert III.		35. Hugues Capet.
18. Dagobert III.		36. Robert.

¹ Many of these were from models by Flaxman.

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|-----------------|-------------------------------------------------------|
| 37. Henri. | 53. Charles VII. |
| 38. Philip. | 54. Louis XI. |
| 39. Louis VI. | 55. Charles VIII. |
| 40. Louis VII. | 56. Louis XII. |
| 41. Philip II. | |
| 42. Louis VIII. | 57. François I. |
| 43. Louis IX. | 58. Henri II. |
| 44. Philip III. | 59. François II. |
| 45. Philip IV. | 60. Charles IX. |
| | 61. Henri III. |
| 46. Louis X. | 62. Henri IV. |
| 47. Philip V. | |
| 48. Charles IV. | 63. Louis XIII. |
| 49. Philip VI. | 64. Henri IV. |
| 50. John II. | 65. Louis XIV. |
| 51. Charles V. | 66. Louis XV. |
| 52. Charles VI. | 67. Louis XVI. and Marie-
Antoinette. ¹ |

¹ The last four medals in various models and sizes.





PORTRAIT MEDALLIONS. MODERN.

VARIOUS SIZES. IN BASALTES AND IN BLUE AND WHITE
JASPER.



HIS class of medallions stands high among Wedgwood's fine art productions. They are well preserved, and a large number have descended to our time. In some collections they form a prominent feature, as many of them are from original models by Flaxman. For this reason, as much as that they are the veritable portraits of many of the eminent men and women of the eighteenth century, they are now collected at almost any price; and generally speaking beautifully framed and hung, form a rich treat to the student of individual character and to the lover of the higher forms of art. The Sibson Collection is unrivalled in the number and beauty of its medallions of this type; and the Mayer Collection at Liverpool is almost as fine, though till recently overweighted with duplicates.

Yet it is in this section, almost more than in any other of Wedgwood's fine art productions, that the collector must be on his guard against imitations, and these not always modern. Wedgwood, in his own district as well as in London and Birmingham, was surrounded by a host of pirates

who unblushingly copied his portrait medallions and even forged his name. They bribed his workmen, occasionally secured their services, and thus, so far as possible, possessed themselves of the knowledge necessary to the imitation of his bodies and the processes of manufacture. Yet detection of these fraudulent copies is almost always possible. The colours are generally defective, the reliefs chalky, and there is almost always an absence more or less of undercutting, polish, and finish. In the continental potteries forged medallions were produced in large numbers; but they are in all respects so bad as to be detected at a glance when brought before the connoisseur. At the present day, when high prices are an inducement to trickery and fraud, these continental fabrications, both old and modern, find their way to this country in considerable numbers, and are set out for sale in various ways and places; but they will not deceive the collector who is reasonably instructed in the criteria appertaining to true "old Wedgwood."

The portrait medallions of illustrious moderns will be found in fine white biscuit—as also in a creamy white and dead white terra cotta. The portraits of Sir William Hamilton and Thomas Bentley are often seen in the creamy body; while the head of Solander the naturalist, in white biscuit and modelled on a large scale, is an instance of the sizes occasionally obtained in this last body. These are usually early medallions; the later being chiefly in blue and white jasper, and of the highest quality. Prior to the discovery and perfection of the jasper body—1775-1777—the portrait medallions of the highest class were usually of fine white waxen biscuit, ground laid, with colour burnt in; the portrait of white waxen biscuit being applied after the colouring of the body. "Some of these heads of Illustrious Moderns," says Wedgwood, in the first and second editions

of his Catalogue, "are made in the black basalt, and others in polished biscuit with cameo grounds; they are of various sizes and different prices, from one shilling apiece to a guinea, with or without frames of the same composition; but most of them are from two or three shillings apiece to seven and sixpence each."

His first modeller of the portrait medallions of any note was an artist named Joachim Smith, residing in Berners Street, Oxford Street; but their business relations did not extend beyond a year or two, for Wedgwood discovered in January, 1775, that Smith sent many of his models to the Derby china works for manufacturing purposes. Just at this date he secured the services of young Flaxman; and the medallion portraiture rose at once in excellence.

In 1774, and afterwards, Wedgwood thus refers in his Catalogues to this branch of his art: "We beg leave in this place to observe, that if gentlemen or ladies choose to have models of themselves, families, or friends, made in wax or engraven in stones of proper sizes for seals, rings, lockets, or bracelets, they may have as many durable copies of these models as they please, either in cameo or intaglio, for any of the above purposes, at a moderate expense; and this nation is at present happy in the possession of several artists of distinguished merit as engravers and modellers, who are capable of executing these fine works with great delicacy and precision. If the nobility and gentry of Great Britain should please to encourage this design, they will not only procure to themselves everlasting portraits, but have the pleasure of giving life and vigour to the arts of modelling and engraving. The art of making durable copies at a small expense will thus promote the art of making originals, and future ages may view the productions of the age of George III. with the same veneration that we

now gaze upon those of Alexander and Augustus. . . .
. . . . A model of a portrait in wax, when it is of a proper size for a seal, ring, or bracelet, will cost about three guineas; and if a portrait from three to six inches diameter, three, four, or five guineas. Any number of portraits from three to six inches diameter, not fewer than ten, we propose to make at ten shillings and sixpence each."

Prices being thus comparatively cheap for works so fine, medallion portraiture became, for a time, very popular; and numerous private individuals, often whole families, sat to the modeller. Thus in nearly all collections, and in the gatherings for sales by auction, the connoisseur will find numerous portraits which cannot now be identified, others which can; but all of which have no place in Wedgwood's catalogue-lists. Among these unrecorded portraits we can name Erasmus Darwin, Honora Sneyd, Anna Seward, J. P. Elers, Richard Lovell Edgworth, Wedgwood himself, his wife, Thomas Bentley, Mrs. Bentley, James Brindley, James Smeaton, James Watt, Matthew Boulton, Dr. Small, Flaxman, William Hackwood, the modeller, Samuel Boardman, of Liverpool, William Penn, and many others. The nobility and gentry sat largely for their portraits; and in cases where individual beauty was striking, the medallions sold well on this account, and on that of their admirable workmanship. This was the case with the portraits of Lady Finch and her beautiful daughters; the public purchasing their medallions for reasons which bore no relation to individuality. To those tolerably well acquainted with the social and political history of the last half of the eighteenth century, the recognition of a considerable number of the unrecorded portraits will be comparatively easy; and for the rest, they must be accepted, like fine old miniatures, for their own intrinsic merits, and for the facts

that they were modelled by good artists, and hand down to us the "visible presentment" of many of our countrymen and countrywomen who lived a century or more ago.

It is difficult, perhaps impossible, to signify correctly the full share Flaxman had in relation to modelling the modern portrait medallions. We learn from Wedgwood's letters to Bentley, that he modelled Dr. Solander and Mr. (afterwards Sir Joseph) Banks in 1775, a new set of English Poets in 1777, and in 1778 a bas-relief portrait of Lord Chatham. Dr. Fothergill and Mrs. Siddons sat to him for their portraits prior to 1787. In 1781, he modelled the portraits of Herschel and Dr. Buchan; in 1784, Captain Cook, Dr. Johnson, and C. Jenkinson, Esq.; in 1785, Governor Hastings, the King of Sweden, and Mr. and Mrs. Meerman; and, in 1787, the Queen of Portugal. The medallions of Sir Joshua Reynolds, Mr. West, Mr. Byers, Kampfer, Boerhaave, Sir William Chambers, Mr. Wyatt, Mr. Stuart, Jonas Hanway, Bergman, Duke de Bouillon, the Duchess of Devonshire, Lady Banks, Lady Charlotte Finch, Mrs. Montague, Mrs. Barbauld, Mrs. Kennicott, Mrs. Siddons, the later models of King George III., Queen Charlotte, the royal princes, Duke of Northumberland, Marquis of Rockingham, Earls Shannon, Cowper, Sandwich, Lords Keppel, Hood, Amherst, Hillsborough, Mansfield, North, Hawkesbury, Generals Monkton and Elliot, and the Honourable William Pitt, are undoubtedly his.

William Hackwood, Lochee, Webber, and various others modelled portraits, but to Hackwood the largest number may be assigned. His master sat to him for his portrait, as did also Mrs. Wedgwood, her father Richard Wedgwood, and her children. Wedgwood refers to a portrait of his brother-in-law, the Rev. William Willet, Unitarian minister at Newcastle-under-Lyme, and paternal

grandfather of the late Sir Henry Holland; indeed, it appears that almost all of Wedgwood's near relations and personal friends, more particularly local ones, sat to Hackwood, and nearly every foreign and English visitor of note to Etruria left a model of their features. Even some of the old workmen survive in jasper. In the Sibson Collection, as already stated, is the very able portrait of an aged man. On the base of the head, finely written with a point while the clay was soft, we see, "Wm. Hackwood, 1779," and on a trowel, prettily modelled on the blue field beneath the portrait, are the letters "E. B.," the initials of "Edward Bourne," an old bricklayer, long employed by Wedgwood.¹

This signature by the modeller is so very rare that we are not aware of more than three instances—the one just referred to, and those on the portraits of Shakespeare and Garrick, modelled by Hackwood in December, 1777. Somewhat unwisely, perhaps, for these marks of authenticity would have had much value in the present day. Wedgwood did not permit any of his modellers to use writing or marks of any kind, except those merely technical, as small numerals, letters, or other signs of size, pattern, and so forth.

It is unknown when the portrait medallion of Howard the philanthropist first appeared; but on a copy in the Sibson Collection, the following singular memorandum is scratched in the paste, above the usual stamp "Wedgwood":—"Ground, fine white 3681," below "Wash purple 8919, mixed 150 to 1." As the colour of the field is a

¹ Not Benson, as stated at page 65, but Bourne, "Edward Bourne, my old bricklayer. A study." Wedgwood to Bentley, June 1779. In another letter, he adds, "Old Bourne's (medallion) is the man himself, with every wrinkle, crink, and cranny in the whole visage."

light puce or lilac, the memorandum is clearly a receipt for obtaining the colour used.

Many of the more modern medallions have Roman numerals and dashes marked in the paste, as 'XI. ≡,' XXII. III.; but those of the finest period and workmanship have, generally speaking, no further impression than "Wedgwood and Bentley," or simply "Wedgwood" in small characters.

PRINCES.

Amurat I. 2, 4, 5, 6.

Antonius, King of Navarre. 2, 4, 5, 6.

Henry IV. of France, A. B. C. 4, 5, 6.

Louis XIV. A. B. C. 2, 4, 5, 6.

Louis XV. 2, 4, 5, 6.

Louis XVI. 4, 5, 6.

Queen of France. 4, 5, 6.

Louis Bourbon, Prince of Condé. 4, 5, 6.

King of Spain. 6.

Pius VI. 6.

Prince Lambertini. 6.

Christiana, Queen of Sweden. 2, 4, 5, 6.

Charles XII. of Sweden. 2, 4, 5, 6.

Gustavus, King of Sweden. 6.

Peter the Great of Russia, 17 inches by 14. 2, 4, 5, 6.

Peter Alexis, son of Peter the Great. 2, 4, 5, 6.

Empress of Russia. 2, 6.

Prince of Russia. 6.

Duke of Courland. 6.

Joseph II. of Germany, two models. 6.

- John Sobieski, King of Poland. 2, 4, 5, 6.
 Augustus II. King of ditto. 4, 5, 6.
- Frederick the Great of Prussia. 6.
 Frederick William III. of Prussia. 6.
- Prince of Lignes. 6.
- Prince of Brunswick. 6.
- William I. of the Netherlands. 6.
 Queen of ditto. 6.
 Wilhelm, first Prince of Orange. 2, 6.
 Louise de Coligny, Princess of ditto. 6.
 Wilhelm-Frederic, hereditary Prince of ditto. 6.
 Princess Fred. Wilhelmina Louisa of ditto. 2, 6.
- Queen Elizabeth. 2, 5, 6.
 Henry IV. 6.
 Charles I. 2.¹
 Oliver Cromwell. 2, 4, 6.
 Charles II. 2, 5, 6.
 William III. 4, 5, 6.
 George I. 2, 4, 5, 6.
 George II. 2, 4, 5, 6.
 Prince of Wales. 2, 4, 5, 6.
 Princess Dowager of Wales. 2, 4, 5, 6.
 George III. A. B. C. 2, 4, 5, 6.
 Queen Charlotte, A. B. C. 2, 4, 5, 6.
 Prince of Wales, afterwards George IV. 6.
 Duke of York. 6.
 Prince William Henry. 6.
 Prince Ernest Augustus. 6.

¹ In the second, fourth, and fifth editions of the Catalogue this medalion has double heads—those of Charles I. and Mary.

Prince Augustus Frederic. 6.

Prince Adolphus Frederic. 6.

STATESMEN AND COMMANDERS.

Duke de Sully. 5, 6.

Colbert. 4, 5, 6.

Cardinal Fleury. 2, 4, 5, 6.

Cardinal Mazarin. 2, 4, 5, 6.

Cardinal Noailles. 2, 4, 5, 6.

Duke de Bouillon. 6.

M. de Sartine. 5, 6.

Montesquieu. 5, 6.

Marshal Turenne. 4, 5, 6.

Marshal Saxe. 2, 4, 5, 6.

Temminck, Lord Burgomaster. 6.

Cornelius de Witt. 1, 2, 6.

John de Witt. 1, 2, 6.

Michael Ruyter. 6.

Barneveldt. 5, 6.

Peter Hein. 6.

Rombout Hogerboots. 6.

Egbert Kortenaar. 6.

Baron Reden. 6.

Duke of Bedford, Regent of France. 5, 6.

Algernon Sydney. 5, 6.

Sir Robert Walpole. 1, 2, 4, 5, 6.

John, Duke of Marlborough. 2, 4, 5, 6.

Lord Keppel. 5, 6.

Lord Hood.¹ 6.

¹ Made in January, 1786. After 1787 there were added at this part of the list the portraits of Lord Howe, Lord Duncan, Earl St. Vincent, and Lord Nelson.

- Lord Amherst. 6.
General Elliot. 6.
General Monkton. 6.
General Washington. 5, 6.
Governor Franklin. 6.
Duke of Northumberland. 6.
Duke of Montague. 4, 5, 6.
Marquis of Stafford. 5, 6.
Marquis of Rockingham. 6.
Earl of Shannon. 6.
Earl Cowper. 6.
Earl of Chatham. 4, 5, 6.
Earl of Chesterfield. 4, 5, 6.
Earl of Sandwich. 6.
Lord Hillsborough. 6.
Lord Mansfield. 6.
Lord North. 6.
Lord Hawkesbury. 6.
Bishop of St. Asaph. 6.
Sir John Phillips. 6.
Sir William Dolben. 6.
Right Hon. William Pitt. 6.
Right Hon. H. Dundas. 6.
Hon. Warren Hastings. 6.
Mr. Montague. 6.
Endymion Porter. 2, 4, 5, 6.
Andrew Fountaine. 5, 6.

PHILOSOPHERS AND NATURALISTS.

- Francis Verulam, Lord Bacon. 1, 2, 4, 5, 6.
Galileo. 1, 2, 4, 5, 6.
Gassendi. 1, 2, 4, 5, 6.

- Descartes. 4, 5, 6.
 Sir Isaac Newton, A. B. C. 1, 2, 4, 5, 6.
 Dr. Franklin.¹ 4, 5, 6.
 Bergman. 6.
 Dr. Priestley. 5, 6.
 Sir William Hamilton. 2, 4, 5,
 De la Condamine. 5, 6.
 De Moivre. 4, 5, 6.
 D'Alembert. 4, 5, 6.
 Diderot. 4, 5, 6.
 Burlamaqui. 5, 6.
 Fontenelle. 4, 5, 6.
 Locke. 4, 5, 6.
 Magliabecchi. 1, 2, 4, 5, 6.

 Ray. 5, 6.
 Kæmpfer. 6.
 Linnæus.² 4, 5, 6.
 Sir Hans Sloane. 5, 6.
 Sir Joseph Banks. 4, 5, 6.
 Dr. Solander. 4, 5, 6.
 Dr. Foster. 4, 5, 6.
 Captain Cook. 5, 6.
 Mr. Pennant. 4, 5, 6.
 Mr. Edwards. 5, 6.
 Mr. Blake, late of Canton in China. 4, 5, 6.
 Mr. More.³ 2, 4, 5, 6.
 Sir Ashton Lever. 6.

¹ Dr. Franklin's head was first modelled April 17, 1777.

² Modelled April, 1777.

³ Samuel More, Secretary to the Society of Arts, and Wedgwood's intimate and valued friend.

PHYSICIANS.

- Boerhaave. 6.
 Haller. 4, 5, 6.
 Van Swieten. 4, 5, 6.
 Dr. Friend. 4, 5, 6.
 Dr. Mead. 5, 6.
 Dr. Woodward. 5, 6.
 Dr. Pemberton. 5, 6.
 Dr. Fothergill. 6.
 Dr. James Fordyce. 6.
 Dr. Buchan. 6.

ENGLISH POETS.

- Geoffrey Chaucer. 1, 2, 4, 5, 6.
 John Gower. 1, 2, 4, 5, 6.
 Sir Philip Sidney. 2, 4, 5, 6.
 Spenser. 1, 2, 4, 5, 6.
 Beaumont. 4, 5, 6.
 Shakespeare, several models. 1, 2, 4, 5, 6.
 Fletcher. 4, 5, 6.
 Jonson. 4, 5, 6.
 Cowley. 4, 5, 6.
 Milton. 1, 2, 4, 5, 6.
 Butler. 1, 2, 4, 5, 6.
 Rochester. 2, 4, 5, 6.
 Oldham. 4, 5, 6.
 Otway. 1, 2, 4, 5, 6.
 Waller. 1, 2, 4, 5, 6.
 Earl of Surrey. 4, 5, 6.
 Dryden. 4, 5, 6.
 Addison. 1, 2, 4, 5, 6.
 Congreve. 4, 5, 6.

Prior. 1, 2, 4, 5, 6.
 Lansdowne. 4, 5, 6.
 Pope. 1, 2, 4, 5, 6.
 Swift. 1, 2, 4, 5, 6.
 Garriek, several models. 5, 6.
 Milton, B. C.¹ 4, 5, 6.

FRENCH POETS.

Molière. 4, 5, 6.
 Boileau. 1, 2, 4, 5, 6.
 Crébillon. 4, 5, 6.
 Fontaine. 4, 5, 6.
 Corneille. 4, 5, 6.
 Racine. 4, 5, 6.
 Voltaire. 2, 4, 5, 6.

PAINTERS.

Leonardo da Vinci. 4, 5, 6.
 Michael Angelo. 1, 2, 4, 5, 6.
 Titian. 1, 2, 4, 5, 6.
 Raffaelle d' Urbino. 1, 2, 4, 5, 6.
 Giulio Romano. 1, 2, 4, 5, 6.
 Correggio. 1, 2, 4, 5, 6.
 Annibale Carracci. 1, 2, 4, 5, 6.
 Le Sueur. 4, 5, 6.
 Francesco Albano. 2, 4, 5, 6.
 Carlo Marratti. 1, 2, 4, 5, 6.
 Sir Joshua Reynolds. 6.
 Mr. West. 6.
 Mr. Byres. 6.

¹ Model B 1777, model C 1779.

ARCHITECTS.

Sir Christopher Wren. 1, 2, 4, 5, 6.
 Inigo Jones. 1, 2, 4, 5, 6.
 Sir William Chambers. 6.
 Mr. Wyatt. 6.

ANTIQUARIES.

Marquis Maffei. 4, 5, 6.
 Dr. Stukeley. 4, 5, 6.
 Mr. Stuart. 6.

DIVINES AND MORAL WRITERS.

Melancthon. 4, 5, 6.
 Erasmus. 1, 2, 4, 5, 6.
 Grotius.¹ 5, 6.
 Conyers Middleton. 1, 2, 4, 5, 6.
 Rousseau. 1, 2, 5, 6.
 Montaigne. 4, 5, 6.
 St. Evremond. 2, 4, 5, 6.
 Fénelon, archbishop of Cambrai. 4, 5, 6.²
 Gonzalez. 4, 5, 6.
 Dr. Johnson, two models. 6.
 Jonas Hanway.³ 6.

LADIES.

Marchioness Pompadour. 4, 5, 6.
 Marchioness du Châtelet. 4, 5, 6.
 Marchioness de Savigny. 4, 5, 6.
 Countess Grignan. 4, 5, 6.

¹ Remodelled prior to 1787.

² As a small medal only till 1787.

³ First made in January, 1786.

Countess de la Sage. 4, 5, 6.
 Countess de Barré. 4, 5, 6.
 Madame Dacier. 2, 4, 5, 6.
 Madame Clairon. 4, 5, 6.
 Madame de Scudéri. 4, 5, 6.
 Madame d'Estrées. 4, 5, 6.
 Madame des Houlières. 4, 5, 6.
 Madame de Montespan. 4, 5, 6.
 Madame du Bocage. 4, 5, 6.
 Agnes Sorel. 4, 5, 6.
 Ninon l'Enclos. 4, 5, 6.
 Laura. 4, 5, 6.

Duchess of Devonshire. 6.
 Lady Banks. 6.
 Lady Charlotte Finch. 6.
 Mrs. Montague. 6.
 Mrs. Barbauld. 6.
 Mrs. Kennicott. 6.
 Mrs. Siddons. 6.

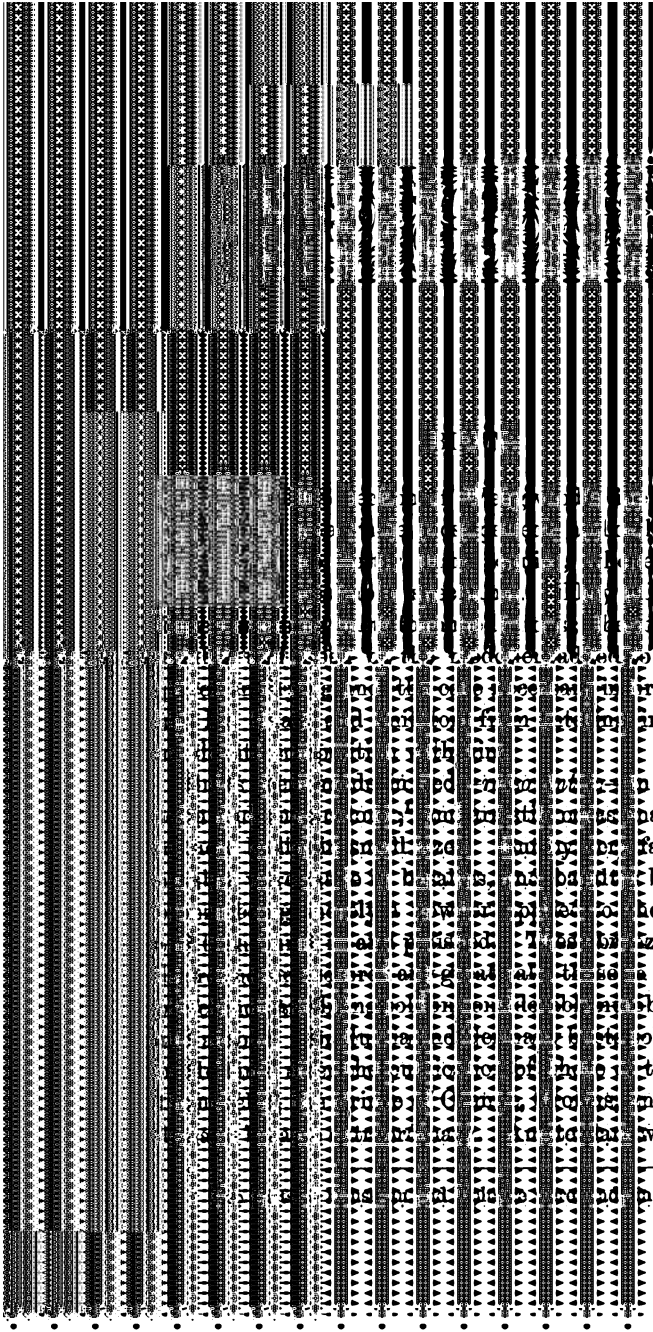
In the second edition of the Catalogue the following medallions have a place:—

Leopold, Emperor of Germany.
 George, Prince of Denmark.
 William, Duke of Gloucester.
 Charles XI. of Sweden.
 Charles Emanuel, Duke of Savoy.
 William Maximilian, Duke of Brunswick.
 Lady Orford.
 Mrs. Hay.
 Count Gyllingburg.
 William, Duke of Cumberland.

The Queen of Denmark.
 Martin Luther.
 Averanius Benedict.
 Martin Ffoulkes.
 Vander Mulan.
 William Bridgeman.
 Dr. Baker.
 Sir John Barnard.
 Gay.
 Addison, inscribed Bickerstaff.
 Thomson.
 Louis Francis Le Fevre.
 Louis de Boucherat.
 Christia Francia, Duchess of Suabia, and Queen of
 Cyprus.
 Cardinal Rochefoucauld.
 Tellier, Chancellor of France.
 Archbishop Laud.
 Biragus René.
 Lord Molesworth.
 John Gordon.
 Louis Gervaise.
 William de Lamoignon.
 Lord Molesworth.

In 4th edition :—

Nicholas Keder.
 James Stuart. 5.
 Marmontel. 5.
 Coysevox. 4.
 Lord Camden. 4, 5.
 Charles Renald Berch. 5.
 Pascal. 5.



part work is, factors cannot ever possible, will find fewer list of models, the time re- siring, prevent- in this branch

a white terra- nally met with far the largest bronzed ; the he black body, sized busts and black having bers both here old well ; and the De Witts, nd others, the was the centre

this colour.

of this trade; and in almost all the provincial towns there were agents for their sale.

The busts in black are generally more or less polished and highly finished; not a detail needed for fine effect being forgotten. The first made—between 1770 and 1773,—were those of Cicero, Horace, and George II., and a year later this number was largely increased. “We are going on with the busts,”¹ wrote Wedgwood to Bentley, June 24, 1774, “but we proceed very slowly, it being a fortnight’s work to prepare and mould one of these heads, and whilst this business continues we have no one to work at the statues.” A month later he writes again, “We are going on very fast with the busts, having four of our principal hands almost constantly employed on them. You will find our busts much better finished than the plaister casts we take them from. Hackwood bestows a week upon each head, in restoring it to what we suppose it was when it came out of the hands of the statuary. Pray do not let our labour be unobserved when they are under your care.”²

We learn from this letter, as also from the modelling bills, that the larger number of the busts were derived from plaster casts prepared to mould from by Grant and Hoskins, who appear to have kept a shop somewhere near Westminster Bridge. The only busts we can, by aid of the bills, trace direct to the original modellers, are those of Zingara to Richard Parker, Shakespeare, Plato, and Aristotle, to John Cheese, a celebrated sculptor in cement,

¹ They were as follows:—Homer (large and small), Pindar, Plato, Epicurus, Zeno, Minerva, Venus, Palladio, unknown large head, Inigo Jones, Junius Brutus, Marcus Brutus, Agrippina, Seneca, Antoninus, Faustina, Augustus Cæsar, Antoninus Pius, Marcus Aurelius, Germanicus, Cato. These, I believe, are from Hoskins; to make the moulds from these busts will be a great and long piece of work.

² Wedgwood to Bentley, August 16, 1774.

and Rousseau, Sterne, Dr. Fothergill, and Mrs. Siddons to Flaxman. It appears, after all, that the celebrated bust of Mercury attributed to the great master is from a plaster by Grant and Hoskins, for which the price of £1 1s. was charged, and that Hackwood perfected a model therefrom some time in 1779.¹

It must always be recollected that there is more than one version of a considerable number of the busts, not only as relates to size, but also as to character and likeness. Thus there is more than one representation of Homer, Seneca, Shakespeare, Priestley, and others. Busts were also made to pair. Thus that of Count de Caylus went with that of Sir William Hamilton. "We have bosted² out," wrote Wedgwood to Bentley, September 18, 1779, "a head of Boyle in the style of Mr. Banks; but Bacon will not be known without his English ruff—and that will be incompatible with his companionship with Boyle al antique.³ How shall we manage this?"

The difficulties connected with the moulding and finish of the busts did not end here. There were those connected with the firing. "The seams rising again in the fire," he wrote to Bentley, "plague me very much, and I am determined to conquer them or give them up, and am in a course of experiments for that purpose."

Hackwood, Holinshead, and Keeling were the chief modellers of busts at Etruria. To the latter the larger busts were usually assigned. Considering that Hackwood modelled many of the busts from prints or small casts, as also from gems and medals, the results are often truly astonishing. Those of the two De Witts, Grotius, Boerhaave, and

¹ Modellers' bills. "Life of Wedgwood," vol. ii. p. 390.

² A technical term for shaping, or turning out of the mould.

³ Thus in original.

Michael de Ruyter were modelled life size in 1779 from medals and prints supplied, through M. Veldhuysen, by the Lord Burgomaster of Amsterdam, and they hold a place among Wedgwood's finest works. As life-like as spirited, they are exquisite gems. They were all in the De La Rue collection, and sold, as the catalogue will show, at high prices.¹

The bust of Virgil, 15 inches high, was in a measure modelled by Wedgwood himself. Referring to the heaviness of a bas-relief figure of Achilles, and the reluctance of his modellers to work in high relief, he wrote, August 2, 1779, "We are under the same dilemma to attain the character of the *gem of Virgil in his bust* which is now modelling, and has been twice finished to moulding. Having gone as far as I could by way of precept, I this morning resumed my old employment, took the modelling tools into my own hands and made one side of the head pretty near like the gem, and am to take another stroke at him this afternoon. I have opened his mouth and shall send him to you singing some of his own divine poems, if I send him at all, which is rather doubtful at present." Some few days later Wedgwood wrote again in relation to this bust, "We have just finished the new bust of Virgil, but not to my entire satisfaction. It is very difficult to model a large bust from a small profile gem; and a full face is often so different from a side view of it, that it is scarcely possible to know the former from having seen the latter. Our Virgil is a lively spirited head, and I think will make a pleasing bust. As to the likeness, I will not

¹ In 1775 the *wholesale* prices of the undermentioned busts were as follows:—Homer, £3 3s.; Cicero, £2 2s.; Venus de' Medici, £2 2s.; Vestal and Sappho, £1 11s. 6d.; Cicero, Horace, Dryden, Addison, £1 11s. 6d. each. Invoice, Dec. 2, 1775, Mayer MSS.

answer. I am now beginning upon Rousseau.”¹ The latter was modelled as a companion to Voltaire, which is a magnificent bust—equalling those of the De Witts. It was much bought by the clergy of those times—in *black*—as an indication of the great philosopher’s presumed connection with the devil.

Foreigners were very desirous of learning the secret of the composition of which the busts, black vases, and bas-reliefs were made, but as a matter of ordinary prudence they were in all their visits to Etruria rigorously excluded from the works. The basaltes still retains its old excellence; and the busts of modern Etruria are very admirable. But the old examples are still unrivalled, their polish and finish being so fine. They have always maintained an excellent price in the market, and as time renders them scarcer, their value will rise in proportion. All busts made during the last five-and-twenty or thirty years, are almost always marked with three capital letters in varied combination.

BUSTS. BASALTES.

About 25 inches high.

M. Aurelius Antoninus.	2, 4, 5, 6.
Lord Chatham.	5, 6.
Zeno.	2, 4, 5, 6.
Plato.	2, 4, 5, 6.
Epicurus.	2, 4, 5, 6.
Junius Brutus.	2, 4, 5, 6.
Marcus Brutus.	2, 4, 5, 6.
Pindar.	2, 4, 5, 6.
Homer.	2, 4, 5, 6.

¹ Wedgwood to Bentley, August 12, 1773.

Cornelius de Witt. 6.

John de Witt. 6.

About 22 inches high.

Antonius. 2, 4, 5, 6.

Augustus. 2, 4, 5, 6.

Antoninus Pius. 2, 4, 5, 6.

Inigo Jones. 4, 5, 6.

Palladio. 2, 4, 5, 6.

Demosthenes. 4, 5, 6.

Minerva. 2, 4, 5, 6.

About 20 inches high.

Cato. 2, 4, 5, 6.

Faustina. 2, 4, 5, 6.

Rousseau. 4, 5, 6.

Cicero. 1, 2, 4, 5, 6.

Socrates. 5, 6.

Dr. Swift. 5, 6.

Horace. 1, 2, 4, 5, 6.

Grotius. 5, 6.

Seneca. 2, 4, 5, 6.

About 18 inches high.

Lord Bacon. 4, 5, 6.

Jonson. 4, 5, 6.

Raleigh. 4, 5, 6.

Newton. 4, 5, 6.

Venus De' Medici. 4, 5, 6.

Boyle. 4, 5, 6.

About 16½ inches high.

Young Germanicus. 2, 4, 5, 6.

Young Marcus Aurelius. 2, 4, 5, 6.

Agrippina. 2, 4, 5, 6.

Dr. Fothergill. 6.

About 15 inches high.

Homer.	2, 4, 5, 6.
Democritus.	5, 6.
Hippocrates.	4, 5, 6.
Galen.	4, 5, 6.
Aristotle.	4, 5, 6.
Cicero.	2, 4, 5, 6.
Vestal.	2, 4, 5, 6.
Zingara. ¹	2, 4, 5, 6.
Chancer.	4, 5, 6.
Beaumont.	4, 5, 6.
Fletcher.	4, 5, 6.
Shakespeare.	2, 4, 5, 6.
Milton.	4, 5, 6.
Congreve.	4, 5, 6.
Prior.	4, 5, 6.
Swift.	5, 6.
Pope.	4, 5, 6.
Plato.	2, 4, 5, 6.
Sappho.	4, 5, 6.
Julia.	4, 5, 6.
Seneca.	4, 5, 6.
Virgil.	4, 5, 6.
Addison.	4, 5, 6.
Dryden.	4, 5, 6.
Horace.	4, 5, 6.
Jonson.	4, 5, 6.
Spenser.	4, 5, 6.
Madonna.	4, 5, 6.
Locke.	4, 5, 6.
Newton.	4, 5, 6.

¹ The wholesale price of the Zingara bust was £1 11s. 6d. in 1774.

Boerhaave. 6.

Michael de Ruyter. 6.

From 10 to 11½ inches high.

Cicero. 4, 5, 6.

Locke. 4, 5, 6.

Newton. 4, 5, 6.

George I.¹ 6.

Voltaire. 5, 6.

7 and 8 inches high.

Socrates. 4, 5, 6.

Aristotle. 2, 4, 5, 6.

M. Antony. 4, 5, 6.

Cleopatra.² 4, 5, 6.

Newton. 4, 5, 6.

Locke. 4, 5, 6.

Prior. 4, 5, 6.

Congreve. 4, 5, 6.

From 4 to 4½ inches high.

Homer. 5, 6.

Bacchus. 5, 6.

Ariadne. 5, 6.

Voltaire. 4, 5, 6.

Montesquien. 4, 5, 6.

Rousseau. 4, 5, 6.

Pindar. 5, 6.

Aristophanes. 5, 6.

Voltaire. 4, 5, 6.

¹ George II., fourth edition.

² Cleopatra reclining, ditto.

BUSTS. IN BASALTES.

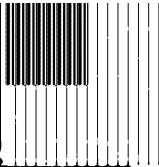
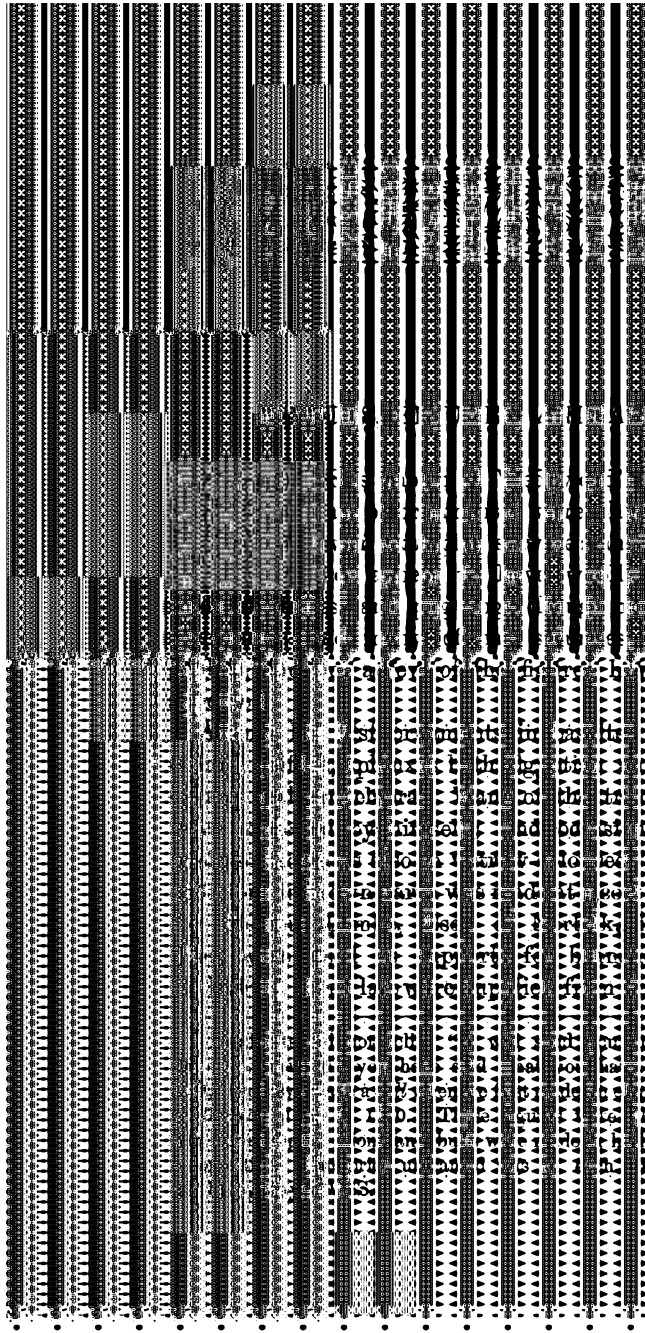
FROM CHRISTIE'S SALE CATALOGUE.

	Warehouse.	Reduced price after death of Bentley.			Realized by auction.		
	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.		
61. Junius Brutus.	4 4 0	3 3 0		3 0 0			
62. Pindar.	3 13 6			1 3 0			
63. A pair : Demosthenes and Cicero.	6 6 0			1 12 0			
64. A pair : Shakespeare and Garrick.	7 7 0	4 4 0		2 4 0			
65. A pair : Newton and Boyle.	5 5 0			2 3 0			
66. Two busts : Plato and Homer.	3 3 0			1 9 0			
179. Palladio, large.	3 13 0			0 18 0			
180. Demosthenes, large.	3 13 0			1 2 0			
181. A pair : Homer and Pindar.	8 8 0			1 14 0			
182. A pair : Voltaire and Rousseau.	7 7 0			1 6 0			
271. Two busts : Plato, Homer.		3 0 0		2 5 0			
272. Seneca, Cicero.		1 10 0		1 11 6			
273. Chaucer, Milton. ¹		1 10 0		1 12 0			
274. Beaumont, Fletcher.				1 7 0			
370. Alexander.	5 5 0	2 10 0		2 12 6			
371. Marcus Brutus.	4 4 0	2 0 0		2 0 0			
372. Three busts : Plato, Hippocrates, Galen.	4 14 0	2 5 0		2 5 0			
373. Three busts : Dryden, Addison, Pope.	4 14 0	2 5 0		2 4 0			
445. Two busts : Antoninus Pius, Seneca, large.	6 16 6	2 2 0		2 3 0			
446. Homer, Plato.	3 3 0	1 1 0		1 4 0			
524. A bust : Antoninus Pius.	3 13 0	1 5 0		2 4 0			
525. A pair : Voltaire, Rousseau.	6 6 0	2 2 0		4 4 0			
526. A pair : Julia, Vestal.	3 3 0	1 16 0		1 17 0			
527. Three pairs : Swift, Addison, Pope.	4 5 0	2 10 0		2 6 0			
528. A pair : Madonnas.	3 3 0	1 5 0		1 6 0			
529. A pair : Marcus Aurelius, Junius Brutus.	8 8 0	3 3 0		3 14 0			

¹ These busts were purchased by the Rev. — Bowles. Possibly the poet of that name.

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
672. A pair of busts: Zeno, Demosthenes, large.	7 7 0	2 12 0	2 19 0
673. A pair of busts: Homer, Shakespeare.	3 3 0	1 10 0	1 15 0
674. A pair of busts: Hippocrates, Galen.	3 3 0	1 11 0	1 11 6
675. Marcus Aurelius, Agrippina.	4 14 6	2 0 0	2 2 0
763. Two large busts: the two De Witts.	8 8 0	3 3 0	2 10 0
764. Demosthenes, Palladio.	7 7 0	2 12 0	2 9 0
765. Bacon, Newton.	4 14 6	2 2 0	2 2 0
766. Venus, Germanicus.	4 14 6	2 2 0	1 19 0
868. Augustus, Antoninus Pius.	7 7 0	2 10 0	2 10 0
869. Germanicus, Agrippina.	4 4 0	1 5 0	1 13 0
870. Marcus Aurelius, Germanicus, Venus.	6 16 0	2 5 0	2 5 0
871. Chaucer, Shakespeare, Pope.	4 14 0	1 10 0	2 7 0
964. A pair of busts: Cicero, Seneca.		2 2 0	2 2 0
965. A pair of busts: Germanicus, Faustina.		2 0 0	1 19 0
966. Two pairs of busts: Shakespeare, Newton.		2 2 0	2 6 0
967. Two pairs of busts: Germanicus, Horace.		1 11 0	1 14 0
1064. Two busts: Demosthenes, Cicero.		2 10 0	2 12 6
1065. Two busts: Newton and Zeno.		2 0 0	1 19 0
1066. Three busts: Johnson, Vestal, Madonna.		2 0 0	2 2 0
1067. Two busts: Plato, Homer.		1 5 0	1 14 0
1176. A bust: Marcus Aurelius.		1 10 0	3 10 0
1177. Another: Zeno.		1 10 0	3 8 0
1178. Vestal and two Madonnas.		1 16 0	2 5 0
1179. A pair of busts: Virgil, Horace.		2 2 0	3 3 0
1180. Another: Hippocrates, Galen.		1 1 0	1 9 0

¹ A copy of one of these large busts—that of J. de Witt—sold for £17 17s. in November, 1866, at the sale of the De La Rue Collection.



, &c.

labours in this
in any other ;
in some cases
perished. He
body has seen
chimærae, and
entirely dis-

were children,
el Greek, lions,
ons and tripods
ally they were
earth. A pair
of four guineas
in April 1774.
es and sockets
ho; sometimes

5 more such pon-
For as the lady
chant." *Wedgwood*
4 inches long by
relief in the ivory
Invoice, September

the tritons were bronzed,¹ and in a few cases wholly gilt. There was one model taken from Bernini which was two feet high. "What shall we have to match with this?" wrote Wedgwood, June 6, 1770. "I ordered a Neptune from Mrs. Landre, but a naiad or sea-nymph would be a more pleasing match. They would, with metal branches, make a most superb pair of candelabra. Bacon would model it very well in clay, if you would give him a design out of your books." It is probable that Mrs. Landre modelled the Neptune which, two feet high, stands the companion figure to the triton of the same size, in the first and subsequent editions of the Catalogue, and that Bacon modelled the figure of Polyphemus, which was 19 inches by 16.²

Morpheus, a reclining figure, 25 inches long, appeared, with several others, as early as 1770. Wedgwood was desirous of having a varied assortment. "A complete set of moulds," he wrote, September 11, 1774, "for about thirty or forty figures in a proper style for us would be capital work, and what we stand greatly in need of, but with our present hands it will be two or three years' business at least." . . . "I must send you a few of the new modelled figures as they are, for Hackwood, if he is capable of giving character to their faces, and improving the draperies, which I have some doubts of, though I am persuaded he could mend them considerably, has no time for it at present."

¹ A pair of tritons in basaltes is set down at £4 4s. in an invoice of August 19, 1775. In the same invoice winged sphinxes are charged 15s. each.

² Sphinxes 6½ inches long were sold at 10s. 6d. each: Egyptian lions, 9 inches long, 15s. But large and elaborate examples were far more costly. In a foreign invoice of 1783 the wholesale price of a pair of tritons is set down at £3 12s.; ditto, griffins, £4 4s.; ditto, sphinxes, £3 3s.

Lochee, as also a man named Tebo, modelled many of the busts and figures. Writing from Etruria, January 25, 1775, Wedgwood says: "Mr. Tebo is employed in repairing figures and heads to mould from, and does these large things very well. We had a little girl (though not one of our large figures), Ceres, or Autumn, which is repaired and now moulding.¹ We have ventured upon some alterations, which I hope will be for the better; but we want a companion. Shall we venture upon a young Flora or Spring for that purpose? I have desired Mr. Tebo to make me a drawing, which he is to do in a few days." We see in the subsequent lists of these figures no mention of a figure of Flora, though one appeared early in the spring of 1777. Ceres herself was altered from a sitting to an upright figure, and so appears in the last edition of the Catalogue—that of 1787. Her companion is Zingara, which was issued first in the form of a bust in 1774. Zingara as a figure was modelled by Hoskins and Grant in May, 1779. In their bill of that date we have, "To two figures, 'Zingara' and 'Chrispagnia,' £2 2s.," as also a seated figure of Venus, and another of Mercury. Zingara was 17 inches high; Venus, 10 inches; and Mercury 11 inches. The infant Hercules with the serpent was another of the large figures—being 20 inches high by 23 broad. What perfect copies may have been we do not know. The only one in existence, so far as we are aware, is the copy in the Apsley Pellatt collection. In that the arm thrusting back the serpent has evidently been distorted in the fire. It was bought by its late owner at the sale through the summer of 1829 of the contents of Wedgwood's London

¹ The wholesale price of Ceres was £4 4s., invoice, July 29, 1775, Mayer MSS.

warehouse, York Street, St. James's Square, and is probably in some degree a "waster."

Of the figures of Rousseau and Voltaire—each 12 inches high—some interesting particulars are preserved. They were made in cane colour, as also in basaltes; and should copies be yet in existence they would be of much value. Writing to Bentley, July 28, 1779, Wedgwood says: "I spent Saturday evening and Sunday very agreeably at Lichfield; Dr. Darwin being at home all the time; and young Mr. Boothby, a very sensible gentleman who has been much abroad, never left us. He has lent me a whole-length drawing of Rousseau, 'venant d'herboriser dans les jardins d'Ermonville au mois de juin, 1778,' sent to him by Lord Harcourt at the request of M. de G erardine. This figure will make an excellent companion to Voltaire, and I intend to have it modelled for that purpose. He is drawn with a walking-stick in his left hand and his hat under his arm. His other hand, extended a little forwards, contains a nosegay or plants. I am in doubt whether to follow the drawing in that respect, as our statue, if it gives him any character at all, should bestow that upon him for which he is the most famous, and that I apprehend is not the botanist. I shall be thankful for your thoughts upon that subject." Bentley seems to have altered the figure, for Wedgwood remarks, a little later, "I admire the turn you have given to Rousseau, *Herboriser*, and shall follow the drawing as advised." A fortnight later he writes: "We have nearly finished the *Herboriser*, and I think a tolerable likeness. It will be an excellent companion to Voltaire. But what colour shall we make them?" They were made in cane colour; but the result did not please Wedgwood. "We have made Voltaire and Rousseau in cane-colour ready for firing. They will have the appear-

ance of models, and to strengthen that idea in the very offset, I would not show more than one in the rooms at a time. Our present cane-colour body is very imperfect. It has a coarse speckled appearance if examined with attention. It being porous and apt to stain, I have not yet been able to give it a porcelain texture to preserve its colour, but if I live I hope to compass it. 'So many other things daily coming across my experimental pursuits have hitherto prevented me.' By the middle of October the statues were sent to London, as Wedgwood thus reports: "We send you two small statues of Voltaire and Rousseau made of cane-colour clay; but you will find them both so much discoloured in burning as to stand in need of a wash of paint. We covered them close in burning, knowing how apt this body is to turn brown, but in vain. They are under a like dilemma at Mr. Coad's, for the figures exhibited this year in the Strand were painted over, and some others I have seen painted likewise. I hope to overcome this evil, but it must be in a new body; the present is incorrigible." Whether these figures were ultimately perfected in an improved cane colour is uncertain—but in the basalt body they were fine works of art.

There was an earlier memorial of Voltaire which is thus described, November 5, 1778, "A head of Voltaire in white jasper upon a basalt pedestal richly ornamented with the disconsolate muse, her lyre unstrung at her feet, and other suitable insignia upon the death of so great a man." We have seen a copy of this pedestal.

Cupid sitting pensive and Psyche to match—each $8\frac{1}{2}$ inches high, are extant—as also Bacchus, Apollo, and others. But generally speaking the statues are extremely rare; and thus whenever met with, and if in good condition, they ought to command an excellent price.

It should be recollected that Wedgwood's copyists, Palmer, Neale, and others, made casts from his lions, tritons, sphinxes, and chimæra, and moulded therefrom. These copies are generally in the basaltic body; and, often most admirable, are in some cases scarcely to be distinguished from originals. In tripods and figures, speaking generally, his copyists gained no excellence; Wedgwood's tripods in basaltic, for whatever purpose designed, stand unrivalled for beauty of form, high finish, and elegance of decoration. Whenever possible the collector should secure specimens.

Up to the period of leaving Burslem in 1769, and probably for some time after, Wedgwood, like most of the better class of Staffordshire potters, made a great variety of small figures and ornaments in earthenware. There had long been a considerable demand for this class of goods for the ornament of mantleshelves, dressers, buffets, and three-cornered cupboards; and not only had they a good sale in towns and at fairs, but were carried all over the country by hawkers and dealers. The figures varied in size; but generally speaking they were small, $7\frac{1}{2}$ to $8\frac{1}{2}$ inches being the average height, and they were coarsely coloured and decorated after the manner of the productions of Dresden, Worcester, Bow, and Chelsea. They were much glazed, the colouring was high; the subjects being generally shepherds, shepherdesses, and groups *à la Watteau*. Single figures and groups of larger size were often finely modelled. Many of these are in the Haliburton Collection of old Staffordshire figures, and were made by Wedgwood, or else copied from his models, as the bills for these latter are still extant. Among the subjects of these larger figures are Shakespeare, Apollo, Daphne, a Boy reposing on a couch, the Virgin and Christ, and various others. Smaller groups,

such as shepherds and shepherdesses, the Charities, Cupids, Boys with Vintage, &c., are often found marked at the rear of the plinths, "Wedgwood," in coarse large letters; and exact, precisely exact, copies *unmarked* are also known to collectors. One explanation may be, that as soon as Wedgwood could produce finer bodies and more classical forms he grew ashamed of these comparatively unartistic works. Two boys from Fiamingo are probably his. The copies mentioned in Christie's sale catalogue were undoubtedly in basalt, yet those which have survived, so far as is known, are in coloured earthenware, and *unmarked*. The marked groups and figures of this early period are always desirable; if only as proof of the immense impetus Wedgwood gave towards improving the figure-modelling of his time.

STATUES, ANIMALS, &c.

1. Neptune, 2 feet. 1, 2, 4, 5, 6.
2. Triton, 2 feet, from Bernini. 1, 2, 4, 5, 6.
3. Polyphemus, 19 inches by 16. 1, 2, 4, 5, 6.
4. Morpheus, a reclining figure, 25 inches long. 1, 2, 4, 5, 6.
5. A young female figure in the character of Ceres, sitting. 1, 2, 4, 5, 6.
6. Infant Hercules, with the serpent, 20 inches high by 23 broad. 1, 2, 4, 5, 6.
7. Ganymedes, from the Florentine Museum, 12 inches. 1, 2, 4, 5, 6.
8. Bacchus, from Sansovino, 11 inches. 1, 2, 4, 5, 6.
9. The same, from Michael Angelo, 11 inches. 1, 2, 4, 5, 6.
10. Egyptian lions, from the Capitol, $8\frac{1}{2}$ long by 5 high. 1, 2, 4, 5, 6.
11. Five boys, from Fiamingo, 5 inches long. 1, 2, 4, 5, 6.

12. Egyptian sphinxes, a pair, 6 inches long. 4, 5, 6.
13. Grecian sphinxes, ditto. 12 inches long. 1, 2, 4, 5, 6.
14. Ditto, 5 inches. 1, 2, 4, 5, 6.
15. Egyptian ditto, with the lotus, to hold candles, 6 inches long. 1, 2, 4, 5, 6.
16. Sitting sphinxes, with nozzles, to hold candles, $10\frac{1}{4}$ inches. 1, 2, 4, 5, 6.
17. Griffins, with ditto, 13 inches by 7. 1, 2, 4, 5, 6.
18. Elephant, $16\frac{1}{2}$ inches long by $14\frac{1}{2}$ high. 1, 2, 4, 5, 6.
19. A pair of tritons, from Michael Angelo, 11 inches high. 1, 2, 4, 5, 6.
20. Bacchus, a statue, $10\frac{1}{4}$ inches high.¹ 2, 4, 5, 6.
21. Faun, ditto. 2, 4, 5, 6.
22. Two pug dogs.² 4, 5, 6.
23. Apollo, a statue, 11 inches. 4, 5, 6.
24. Venus de' Medici, $10\frac{1}{2}$ inches. 2, 4, 5, 6.
25. Mercury, 11 inches. 4, 5, 6.
26. Voltaire, 12 inches. 5, 6.
27. Rousseau. 6.
28. Venus rising from the sea, upon a pedestal, richly ornamented with figures representing the seasons, $6\frac{1}{2}$ inches. 5, 6.
29. Cupid sitting pensive. $8\frac{1}{2}$ inches. 6.
Psyche, to match. $8\frac{1}{2}$ inches.
30. Venus reclining, 10 inches. 6.
31. Ariadne reclining, 10 inches. 6.
32. Venus, 20 inches. 6.
33. Mercury, 20 inches. 6.
34. Zingara, 17 inches. 6.
35. Ceres, 17 inches. 6.
36. Cupid, on a pedestal. 6.

¹ The wholesale price of the figure of Bacchus was £1 1s.

² One pug dog, second edition.

37. Hebe, on a pedestal. 6.
 38. Small statues, on ditto. 6.
 39. Mars, ditto. 6.
 40. Venus, ditto. 6.
 41. Jupiter, ditto. 6.
 42. Small busts with emblematical terms. 6.

STATUES, FIGURES, SMALL BUSTS, CANDELABRA, AND LAMPS,
 DISPOSED IN SUITES FOR CHIMNEY ORNAMENTS, FROM
 CHRISTIE'S SALE CATALOGUE, 1781.

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
67. A suite of seven pieces: the centre a chased lamp, forming a tripod with Etruscan sphinxes, two Egyptian lions, two griffin candelabra. ¹	8 17 0	5 5 0	2 15 0
68. A suite of seven: one statue, Apollo; two busts, Shakespeare and Garrick; two boys, from Fiamingo; two triton candelabra.	6 9 0		2 9 0
69. A suite of seven: statue of a boy on a pedestal; two busts, Montesquieu and Rousseau; two boys, from Fiamingo; two Egyptian sphinx candelabra. ²	3 15 0		2 2 0
70. Another: a statue, Venus de' Medici; two busts, Shakespeare and Garrick; two boys, from Fiamingo; two vase candelabra.	4 7 0		1 15 0
71. A pair of Grecian sphinxes, large.	4 4 0	3 6 0	1 6 0
72. A fine figure of Ceres.	5 5 0	3 13 6	2 10 0

¹ Bought by Lord Bessborough.

² Ditto, Duke of Devonshire.

	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s.	d.	£	s.	d.	£	s.	d.
183. Two statues, Voltaire and Rousseau; two busts, Vestal and Zingara.	4	13	0				1	6	0
184. A suite of seven pieces for chimney ornaments; a bust, Venus; two boys, from Fiamingo; two beakers, with Etruscan borders; two Egyptian sphinx candelabra.	5	14	0				1	4	0
185. Two statues, Bacchus, faun; two griffin candelabra.	6	6	0				1	14	0
186. A suite of seven pieces: one chased tripod, with Egyptian sphinxes; two Grecian sphinxes; two triton candelabra.	7	16	0				3	8	0
275. A suite of seven, for chimney ornaments: a statue of Mercury, two beakers, with Etruscan borders; two boys, from Fiamingo; two Egyptian sphinxes, candelabra.							1	6	0
276. Two pairs of chimney ornaments: two pug dogs, from Hogarth; two griffin candelabra.							2	0	0
277. A suite of five: one basalt vase, with figures in bas-relief; two sitting sphinxes, two candelabra.							0	18	0
278. A suite of seven: one bust, Voltaire; two boys, from Fiamingo; two busts, Garrick and Shakespeare; two small lamps.							0	18	0
374. A suite of seven pieces for chimney ornaments: a statue, Apollo; two busts, Zingara, Vestal; two boys, from Fiamingo; two sitting sphinxes.	6	9	0	2	6	0	2	6	0
375. A pair of small busts, Congreve, Prior; another, Garrick and Shakespeare; two boys from Fiamingo.	3	6	0	1	14	0	1	14	0
376. A pair of boys; a pair of sleeping boys, from Fiamingo; two sitting sphinxes.	2	17	0				0	16	6

	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s	d.	£	s	d.	£	s	d.
377. A suite of five: a statue; faun; two sitting sphinxes; two vase candelabra.	3	9	0				1	3	0
447. A fine figure of young Hercules choking the Serpent, the ground imperfect.	7	17	6				2	2	0
448. A suite of five chimney ornaments: a basalt vase, with bas-relief figures, Cupid and Psyche; two boys, from Flamingo; two sitting sphinxes.	3	12	0				1	1	0
449. Three pairs of chimney ornaments; two griffin candelabra, two sitting sphinxes.	8	8	0	2	10	0	2	12	6
450. A suite of seven: a basalt vase, with bas-relief figures; two boys from Flamingo; two small busts, two sphinx candelabra. ¹	4	4	0				1	10	0
530. A pair of elegant ewers with bas-relief figures; subject, birth of Bacchus, and Bacchanalian figures, very proper for a side-board. ²	1	16	0	0	18	0	1	12	0
531. A suite of five pieces for chimney ornaments: one vase with bas-relief figures; two statues; two griffin candelabra.	9	9	0	3	13	6	5	7	6
532. Another: one bust on a pedestal, George II.; a pair of busts, Congreve, Prior; two vase candelabra.	4	0	0	1	14	0	2	2	0
533. A pair of Egyptian lions; a pair of triton candelabra.	5	0	0	2	6	0	2	6	0
534. A suite of five: one statue, Bacchus; two sphinxes; two vase candelabra.	3	12	0	1	8	0	2	5	0

¹ Bought by Sir H. Harbord, ancestor of the present Lord Suffield. He was one of Wedgwood's earliest and most tasteful patrons.

² Bought by Flaxman, as were also Lots 532, 535, and 536.

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
535. A pair of large Grecian sphinxes; a pair of pug dogs, from a favourite dog of Hogarth's.	6 6 0	2 10 0	3 3 0
536. A suite of five: a chased tripod, a pair of pug dogs, and a pair of griffin candelabra.	11 11 0	4 9 0	8 12 0
676. A suite of five chimney ornaments: a basalt vase with bas-relief figures; a pair of busts, and a pair of tripod candelabra.	10 0 0	4 4 0	4 6 6
677. A suite of seven chimney ornaments: a bust, Venus; two boys, from Fiamingo; two beakers with Etruscan borders; a pair of Egyptian sphinx candelabra.	5 14 0	1 10 0	
678. Another: one bust, Voltaire; a pair of busts, Montesquieu, Rousseau; two boys, from Fiamingo; a pair of lamps.	2 15 0	1 10 0	1 10 0
679. A suite of five: a basalt vase with bas-relief figures; two boys, from Fiamingo; two sphinx candelabra; two handsome ewers, very proper for a side-board, the subjects in bas-relief, birth of Bacchus, and Bacchanalian figures.	5 0 0	2 2 0	2 6 0
767. A suite of five chimney ornaments: a basalt vase with bas-relief figures; a pair of busts; two sphinx candelabra.	3 18 0		1 16 0
768. Another: a bust of Cleopatra; two boys, from Fiamingo; two sitting sphinxes.	2 11 0		1 6 0
769. Another: a vase with ornaments in encaustic painting; two boys from Fiamingo; two vases.	2 11 0		1 2 0
872. A suite of five chimney ornaments: one boy on a pedestal; two boys, from Fiamingo; two sphinx candelabra.	2 15 0		1 5 0

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
873. Another: a bust of Cleopatra, two boys, from Fiamingo; two sitting sphinxes.	2 11 0		1 3 0
874. Another: a vase for a watch case, a pair of busts, two sphinx candelabra.	6 10 0		2 4 0
1068. A pair of griffin candelabra, a pair of Egyptian lions.		2 0 0	1 10 0
1069. Three pairs of small busts: Socrates and Aristotle; Locke and Newton; Congreve and Prior.		2 0 0	2 0 0
1070. A pair of capedunculæ, a pair of griffin candelabra.		2 2 0	3 4 0
1072. Three small busts for chimney ornaments: Homer, Pindar, and Aristophanes; two boys, from Fiamingo.			1 2 0
1073. A pair of patera, plain.			0 17 0
1074. A suite of five small busts: Locke, Newton, Voltaire, Rousseau, Montesquieu.		1 10 0	1 11 6
1181. A suite of five chimney ornaments: a statue, Mercury; two boys, from Fiamingo; a pair of sphinx candelabra.		1 7 0	1 16 0
1182. Two pairs of chimney ornaments: two Egyptian lions, two Roman capedunculæ.		1 10 0	1 10 0
1183. Three small busts: Voltaire, Montesquieu, Rousseau; a pair of candelabra.			1 4 0
1184. One vase with encaustic painting; Cupids wrestling; two boys, from Fiamingo; pair of sphinx candelabra.			2 18 0
1185. A pair of Egyptian sphinx candelabra, a pair of Grecian sphinxes.	2 2 0		3 12 0



TEA, COFFEE, AND DESSERT SERVICES.



EDGWOOD did more than any other potter of his time, and as much as the potters of the present day, for the improvement of the articles connected with the service of breakfast, tea, and dessert. These for many years were made only in cream-ware, and under that head will be noticed. In his great show of new goods in 1782, after the death of Bentley, we first hear of useful forms in ornamental jasper. When such were purely *de luxe*, and for cabinets, the body throughout was jasper, and this, almost as transparent as porcelain, and polished within on the lapidary's wheel, was decorated with the most exquisite reliefs.¹ Articles for daily service were simply covered with the jasper dip or wash; but their forms and ornamentation were always admirable.

¹ These articles were necessarily very costly. Thus in an invoice of December, 1787, we find inlet chocolate cups and saucers with festoons charged 21s. the pair,—this wholesale. Coffee cans and saucers, 15s. 6d. Tea-cups and saucers, 13s. 6d. the pair. Tea canisters, 18s. each. Déjeuner trays from £1 16s. to £1 5s. each; white and green ditto, for one, £1 1s. Lilac jasper teapot, 14s. 6d.; ditto, cup and saucer, 7s. 6d. Bas-relief salts, 9s. each. One ice-pail, £6 6s. Half-pint mugs, covers and stands, 21s. White jasper caddy spoons, from 1s. to 6d. each. Arabesque pateræ and ladles, 25s. Lilac and white broth basins, with covers, stands, and two handles, £1 3s. 6d. Small flower-pots, 10s. 6d. each.

At the date Wedgwood first became a manufacturer, the habit of taking tea and coffee twice a day was far from general among the middle and rare among the lower classes. Probably in remote districts these articles were wholly unused except on festive occasions, scarcely even then; and consequently the necessary vessels were, comparatively speaking, but little in demand. The higher classes used cups, saucers, basins, and plates of oriental porcelain, with silver teapots and cream jugs; and the other classes coarse articles of Delft or Staffordshire earthenware. The teapots were generally globular, coarsely painted, at a later date printed; and when adorned with relief-work, as they sometimes were, it was of the rudest kind.

Wedgwood was a man of keen perception and sound judgment; and these together enabled him to understand the spirit of his age and the wants involved in a rapid advance of civilization and material well-being. In his art he saw that a demand would spring up for articles of better and more durable materials, more tasteful forms, and simple and more artistic decoration; and he had the genius and industry to meet this want and carry public taste from this point onward. Hence his vast success. In respect to the potter's art, he revolutionized English homes; replacing scantiness by fulness, and coarseness by elegance.

His improvements in relation to red and black teapots were among his earliest; next came articles in cream-ware, to these followed many tea-table articles in red ware, with reliefs in black. His teapots and cream-jugs in basaltes were often charming objects—beautifully fluted and polished. Some black ware appears to have been painted; and soon after producing his encaustic painted vases, we hear of the same body and style of deco-

ration being applied to tea-ware and like articles. A large number of basaltic tea pots, coffee pots, butter tubs and stands, canisters, and ewers, patera, and "buckets" for cream were disposed of at Christie's greatsale of Wedgwood-ware in 1782; and in the Catalogue of this sale the like articles, with tea and coffee cups and saucers, are described as having "Etruscan borders in encaustic paintings." "Roman cups," and bread and butter plates, thus decorated are also mentioned.¹

At a later date still, encaustic painted tea-ware was brought to great perfection, and specimens are still extant.² Services in cane and bamboo ware were also produced; some being plain, others fluted, others impressed with reliefs, or varied by colour. But articles covered with the jasper dip and white reliefs were far more popular. Large numbers of specimens of the finest forms and highest style of decoration, including cabinet specimens made of the jasper body throughout, are still very numerous, and fetch great prices; often, indeed, when they are merely "dipped" jasper, far beyond their intrinsic worth. Thus a "teapot, pale blue jasper with white figures," produced at the sale of the Barlow collection the sum of £21—a price far beyond the value of any teapot made of clay. A tea-service, blue and white with green quatrefoil ornaments, sold at the same sale for £25.

Articles in useful forms, even for dessert, cannot come under the term "fine art." Though possession of complete

¹ Christie's Catalogue, 1782, pp. 24, 31, 54, 61.

² About twenty years ago a complete and perfect service of beautifully Etruscan painted tea-ware stood for sale in a broker's shop in Gray's Inn Lane, near Holborn. Specimens would have been sold separately, for cups and saucers were offered at 10s. 6d. each. They would now realize a much higher price.

services, when prices are justly moderate, is desirable, still single specimens will answer the collector's purpose of showing the fine and varied works of this great master. A collection of these cabinet specimens of pure jasper, with bas-reliefs, quatrefoil, leafage, festoons, medallions, and fine borders; dipped jasper somewhat less ornate; encaustic painted, black, black on red, red on black; cane, bamboo, pearl-white, and cream-ware, will together form a splendid variation. Cabinet specimens were always costly, and still remain so.

It must be recollected that kettles for hot water were first introduced by Wedgwood. The finest are in basalt. Their variety in form and ornament is extraordinary. They are in the truest sense works of art; and are well worth the high prices now obtained. The Bragg Collection is rich in these beautiful vessels. The collector should secure a specimen whenever possible, and not lose sight of salt-cellars, tazze, or sugar-dishes. Saltcellars, whether in jasper, basalt, Etruscan painted, or red upon black, are almost always faultless gems.





FLOWER-POTS AND ROOT-POTS.



HE variety, good taste, and general beauty of the articles made by Wedgwood for flowers, roots, and plants are renowned. He made appropriate form and elegance of decoration his especial care ; and by consulting those conversant with botany, and the picturesque arrangement of plants, he achieved a degree of excellence in this respect, never approached by other masters. The variety of these exquisite articles is extraordinary ; and modern potters, who, as a rule, show little excellence in this respect, could confer no greater public boon, or one more likely to improve public taste, than by reproducing and selling at a reasonable price the great majority of these most charming articles.

At first the common red flower-pots, as those also of grey and white stone-ware, were taken up and improved : the former by the addition of colours in various ways ; the latter by drapery, or simple medallions in cobalt blue, or by moulded patterns. The famous green glaze was also applied to flower, bough, and root pots ; and when Wedgwood had brought his cream-ware to perfection, flower-pots in this body were as popular as the dinner-ware. They were fluted or hooped ;¹ the hoops, and sometimes the

¹ Some of the hooped myrtle-pots or pans were of extraordinary size.

cross-bands, being of various colours, or else perforated or traced at the edges, festooned, dice-worked, or enamelled. Many of the patterns popular on the table-ware were represented on the flower, root, and bough pots. The husk, the vine, and ivy were favourite patterns. Goats' heads, griffins' heads, masks, and dolphins were used for handles. The basalt and crystalline terra-cotta bodies were next tried, and more classical forms adopted. Bas-reliefs in white biscuit were applied; and stands, pedestals, plinths, and tripods were variously used as supports. No source of improvement was left untried. Adaptations were made from the antique, as in the case of cippi, with goats' heads and festoons; and the finest specimens in oriental, Dresden, and French porcelain were copied. The years 1768 and 1769 were greatly marked by improvements in floral pottery. In the latter year, beside new pendent flower-pots, dice-worked flower-pots, gilt, husk festooned, and griffin-head flower-pots, were those "with white ground and boys dancing amidst leafage and foliage gilt," at a price of 12*s.* each, and others "with faces and red festoons on plinths 9 inches high and 5 wide," 15*s.* each. "Pyramid flower-pots" succeeded. They were so called from their capability of being used singly or together. Wedgwood, aided by those of exquisite taste, among whom were a Mr. and Mrs. Southwell, a sister of the famous Dr. Fothergill, the Quaker physician, Lord and Lady Gower, and Lord and Lady Teignham, discovered that there is an art in disposing of the most beautiful objects in nature in a manner agreeable, picturesque and striking to the eye of the beholder. He thus arrived at general principles as to form,

In the Kettel Collection is a set of these, marked "Wedgwood and Bentley" They are of cream-ware, with broad brown bands. The largest is the size of a small tub.

size, colour, and decoration of all articles intended for roots, bulbs, small shrubs and flowers; and he soon found, when articles of this character did not sell, that they were deficient in some or all of these first principles. He therefore based his improvements upon them; and arrived at a still higher perfection. In 1772 he made Etruscan flower-pots, pebble flower-pots, in which variation was made by covering them with gold size, and sprinkling on this powdered colours; fawn-coloured flower-pots with white hoops, and others in black and red with fluted hoops and Etruscan borders of these two colours. These were sold at a moderate price. Cane and bamboo coloured flower-pots followed, then those of red reliefs on black, and last the jasper flower-pots crowned the whole. These were in three shades of blue, several shades of green—chiefly sea-green—ornamented with various borders, decorations, and bas-reliefs of classical and modern subjects.

At Christie's sale of ornamental Wedgwood-ware in 1781, the number of myrtle pans, bouquetiers, and root-pots was very large. They were sold in lots, and the prices realized were very moderate. The lists furnish some interesting particulars, which may now be of use to the collector. Myrtle-pans, their various styles, patterns, and colours, are thus described: Cane-leaf pattern, gold with green hoops, fawn and brown fluted, Devonshire brown with green hoops, pebble-colour and gold, red and black biscuit, red and white, pebble hoops, black and white biscuit fluted, green and gold, fawn colour and white fluted, and black and white biscuit. The bouquetiers are described as of red and white biscuit, red and brown ditto; as bouquetiers for placing among confectionery, of pillar form, fawn colour and white gilt, black and white biscuit, enamelled green, brown and green fluted, fawn colour and white

fluted with gold festoons, red and white biscuit fluted; flower jars purple and green enamelled, green and gold, fawn and gold, black and white hooped, red and white ditto, red and white biscuit. The bulbous-root pots are described as being pebble and gold, basaltes with bas-relief figures, red and brown biscuit, and red and black biscuit.

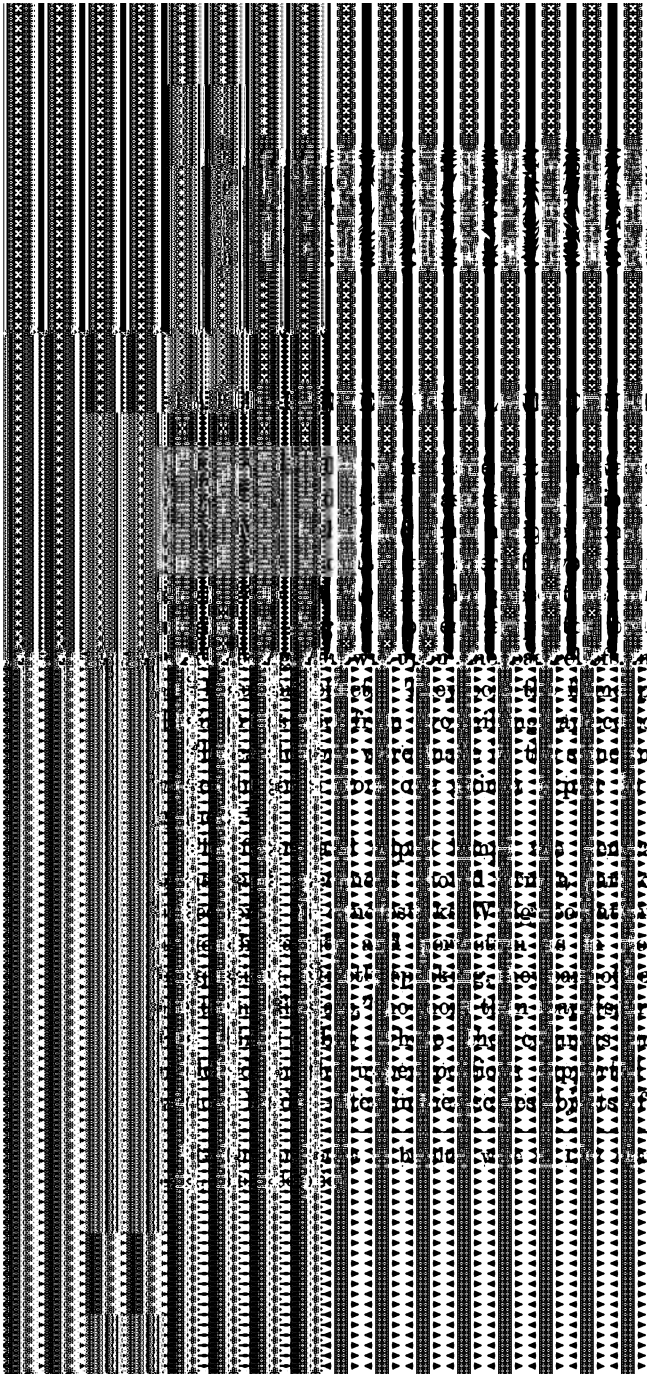
In the last edition of the Catalogue, that of 1787, this large class of decorative objects is thus referred to: "Of root-pots, as well for bulbous as other roots, and of flower-pots or bouquetiers, there is a great variety, both in respect to pattern and colour; and the prices vary accordingly. The flower and root pots are from sixpence a piece, to seven shillings and sixpence.¹ Some of the bulbous-root pots are finished higher, with bas-reliefs, enamelling, &c., and the prices are in proportion. The ornamental or vase flower-pots are from one shilling to eighteen shillings or more."²

The collector who has sufficient space should make flower-pots and flower-vases, bough-pots, root and bulb

¹ In an invoice of 1787 bulbous-root pots in basaltes are 31s. 6d. each—wholesale price.

² In the invoices of 1768-9 the prices of some of the flower-pots are as follows:—"Engine-turned flower-pots, gilt, 8s. the pair; green and gold, 3s. the pair. Upright dice-worked, 2s. 6d. each. Hooped garden-pots and stands, 10 in. wide, 4s. 6d. the pair; festooned ditto, 13 in., 10s. the pair. Festooned garden-pots and stands, 10 in., 8s. the pair. Gilt festoons and tops, 10 in. wide, 2s. 6d. the pair. Lions' heads and festoons, ungilt, from 1s. 6d. to 10d. each. Husk-festoon flower-pot and stand, 4s. 6d.; new pendant ditto, gilt, 5s.; dice-worked ditto, 1s. 6d. Griffin-head flower-pot with stand, 13 in. wide, 5s. Blue-ground flower-pots, drapery festoons, raised white flutes on bottom of belly, and friezed, 11 in. wide, 12s. each; ditto with faces and red festoons on gilt plinths, and feet marbled with gold, 9 in. high, 5 in. wide, 15s. each. Blue-ground flower-pots, with griffin heads and laurel festoons, 8 in. high and 7 in. wide, 15s. each." In 1775 the wholesale price of pebble and gold garden-pots was 7s. 6d. each.

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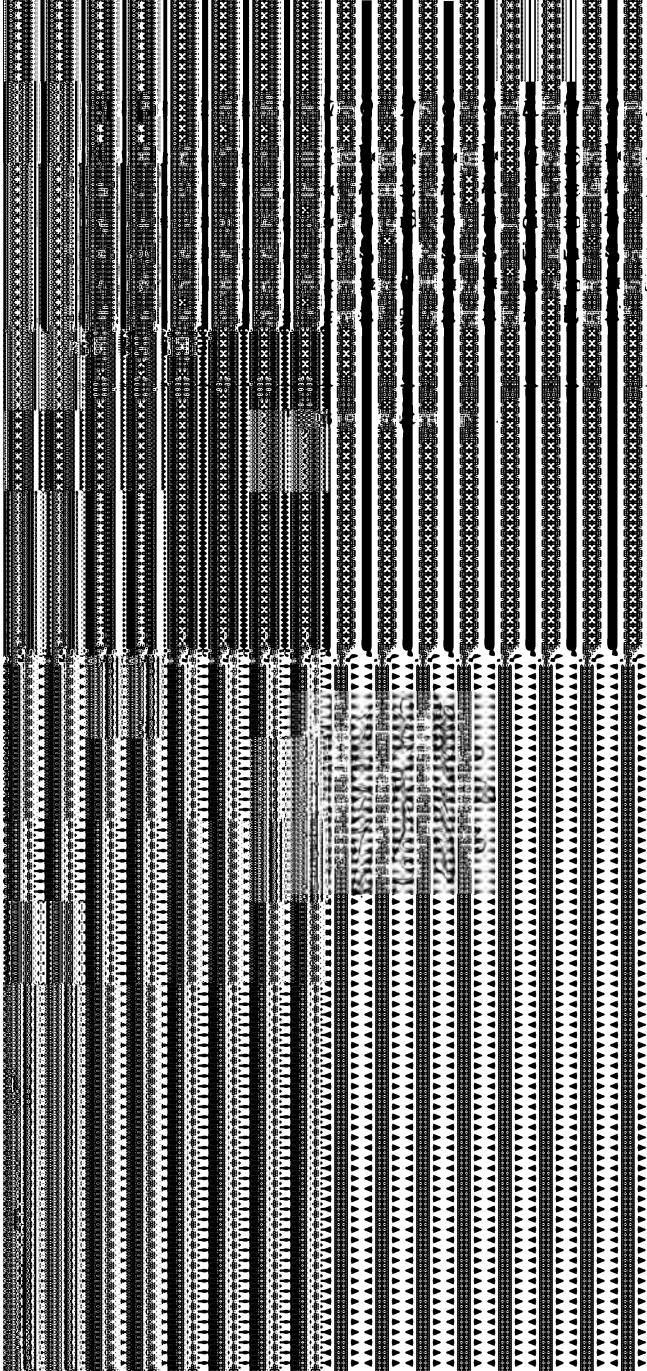


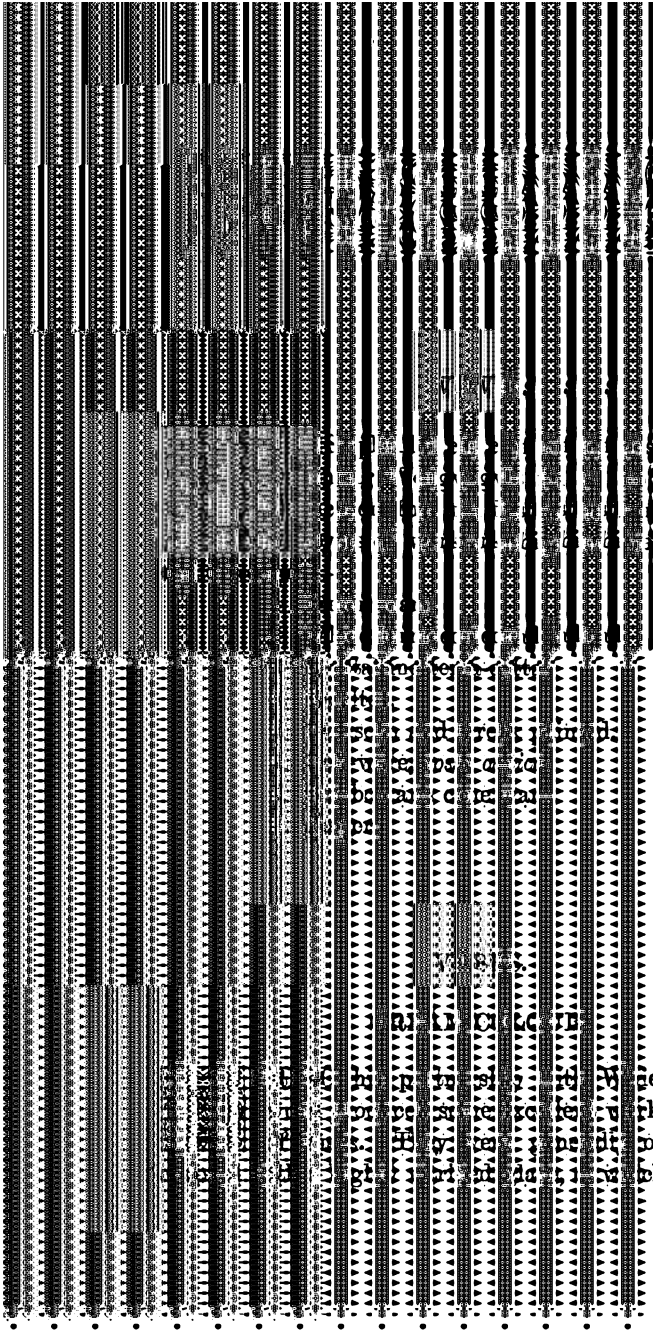
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were usually grey, green, purple, puce, mouse colour, and nut brown. In their forms, handles, and decorations, we see, in the few specimens still extant, the germs of much which was effected in the higher and later stages of vase-making: such as the helix border impressed, the olive leaf and berry frieze upon the costal, the ornamental plinth, and short handles impressed with ribs, lines, and curves.

Upon commencing business for himself, Wedgwood does not seem to have made other use of these thin pastes and highly vitrified glazes—though he appears to have occasionally resumed their use in a distant day—except in relation to dessert ware, toilet boxes, pickle dishes, and like *hors-d'œuvre*—such being principally in the form of leaves modelled from nature. He turned, as we have seen in the section relating to bodies, his attention to the improvement of cream-ware, which at that date was made by a few of the foremost manufacturers. As soon as he had perfected this, so that body and glaze together formed a product resembling fine ivory, he tried its effects in vases, chiefly of small size. If left uncoloured they were plain, ribbed, fluted, ornamented with impressed borders of classical design. Then followed the addition of serpent, goat's-head, and dolphin handles, and drapery, husk and floral festoons. Inlaying was also used. Gilding was applied in parts—as also patterns printed in blue, red, black, or brown; but chiefly the three latter. Occasionally a little painting in varied colours and gilding was added to the printed patterns. An example may be seen in Mr. Bohn's cream-ware vase, figured in "Memorials of Wedgwood," plate xv. —vase to left of upper line—where the birds' heads are printed in a somewhat dark brown; and the ribbons, raised husk festoons and embossment round the holes perforated for flowers, are prettily coloured with lilac, green, yellow,

and a little gilding.¹ In the summer of 1765, when he first sent vases to the consort of George III., he had none richer than those of cream-ware printed with groups of boys and vintage. A little later came cream-ware vases variously marbled and sprinkled with blue, green, or brown; but principally the two former.² Whether these were the vases known as "lapis lazuli," and "serpentine," is a problem; but the sprinkled vases were the precursors of those in crystalline terra-cotta. The cream-ware vases, thus sprinkled with colour, were generally decorated with festoons, medallions, quatrefoil and similar ornaments, which were either left cream-colour or covered with rich gilding. Next the forms were rendered more classical, the serpent handles and necks being coloured blue; and occasionally there were blue feet instead of the customary plinth. They were also ornamented and gilt. The wholesale price of the lapis-lazuli vases ornamented and gilt was from 18s. to 10s. 6d. each. In an invoice of cream-colour ware sent from Burslem to London in July, 1769, "four Etruscan vases,³ with free husk festoons, Night,⁴ &c., 13½ inches high," are charged £10 10s., and two Etruscan vases, dolphin handles, 29 inches high, 12¼ wide, are marked at the high wholesale price of £15 15s.

¹ In bills relating to painting done between June 7 and November, 1769, Etruscan vases painted "red, blue, white, and green," are mentioned.

² Vases marbled with gold, as others sprinkled with the same, are set down in an invoice of cream-ware, October 15, 1768. Mayer MSS Cream-ware vases with serpents, satyrs' heads, husk festoons, and black necks, feet and ornaments, £2 2s. each, are in an invoice of May 15, 1769.

³ The term Etruscan here bears reference to form, not to painting.

⁴ It is more than probable that these costly vases were in basalt.

Thus the cream-ware vases were brought to the highest degree of perfection possible in so simple a body. A month later we hear first of basalt vases being bronzed; and from this date the fine forms, the serpent handles, and goat's-head decorations appeared in bodies more truly antique and classical. The crystalline terra-cotta bodies were of the same period; and thus it seems probable, that by 1772, cream-ware vases, except for special orders and purposes, ceased to be manufactured by Wedgwood.¹

At Leeds after 1770 a large number of cream-ware vases were made in imitation of Wedgwood's plainer ones; and from the beginning the Staffordshire potters unblushingly copied his new vases as soon as they appeared. They made a raid alike upon blue necks and serpent handles; imitated coarsely, sold cheaply; and were ready as copyists when higher work appeared.

We have never seen a cream-ware vase, simply such, of Wedgwood's make and mark. Specimens nevertheless may be extant. Sprinkled vases, and fluted blue or brown lines on cream-ware, festoons, gilt or not, and perforated pepper-castor tops are not uncommon.² The collector of vases will do well to obtain specimens whenever possible. Let the decoration or covering be what it may, he will perceive the cream-ware underneath. Lightness of weight will almost always be an infallible test of these early productions; and if their forms are not always the best, their decoration is

¹ Cream-ware vases continued to be made in the Potteries for a long period. They were painted with groups, landscapes, or flowers, in red, brown, blue, or black. Specimens are extant marked "James Brindley" and "Shorthose and Co." The proximate dates of these are 1773, 1781, and 1801.

² See "Wedgwood and his Works," plate xxiv., upper line. "Memoirs of Wedgwood," plate xv., top line.

chaste, and their finish excellent. Their wholesale prices ranged from 1*s.* each to several pounds, according to size and decoration. They would now, even the plainest and smallest, fetch much more; and many of them, as indications of progress in manufacture, are invaluable. In the sale at Christie's, December, 1781, no cream-ware vases were included. This is to be explained by the fact that Bentley had held no interest in the sale of cream-ware, even in its ornamental forms; and that probably by this date, except as a mere body for painted surfaces, cream-ware in relation to vases had fallen into disuse.

VASES.

WHITE TERRA-COTTA AND BISCUIT.



VERY few of the former are now extant, but the number of biscuit vases in various forms is still pretty numerous. Throughout the later period of vase-making those of undecorated biscuit were sold to ladies as bodies for painting. As late as 1828 the well-known Miss Linwood bought biscuit vases for this purpose. Wedgwood sold them painted, or decorated in black biscuit; and occasionally decorated with jasper borders and medallions.

In the Barlow Collection was a white oviform biscuit vase¹ with mask handles. It stood 12 inches high, and sold for £5. In the invoices of 1768 and 1769 we find mentioned, a "white biscuit vase with dolphin handles, and without

¹ Engraved in "Life of Wedgwood," vol. ii. p. 341.

plinths, 24 inches wide, 11 inches high; wholesale price £3 3s.," and "Biscuit and blue vases, 20 inches high, for bronzing, £3 3s. a vase."

Small white biscuit vases are more often met with than larger—but specimens of all sizes and styles of decoration are desirable to the collector.

VASES.

CRYSTALLINE TERRA-COTTA.



N the section relating to "Bodies" we have entered so fully into most of the technical peculiarities of these vases as to make recapitulation unnecessary. Referring to this section the reader will see that there are two kinds of crystalline vases; those *painted* with mixed colours, generally on cream-ware, and those *formed* in the mass with mixed clays, and which, after firing, were polished in various ways. The first kind of vases is the earliest and least valuable; the latter the latest and most valuable. The first have been thrown on the wheel, and then painted, with colours according to the natural stone it was sought to imitate; the latter formed in halves in a mould and then joined, the joins appearing under the handles. In cases of specimens without handles, they were usually painted; not pressed. Bodies mixed in the mass appear rarely to have been thrown—that is, formed on the potter's wheel.

The power of distinguishing between these two distinct classes of crystalline vases is given to every connoisseur and collector. A glance *inside* the vase will plainly show

the cream-ware body running throughout; or sometimes a dull even wash on cream-ware of the chief colour used—for instance in serpentine, green; in agate, brown; in grey-granite, grey. But the uncoloured cream-ware is most usual. On the other hand, if the mixed body is true throughout, a dull mixture is obvious, the chief colour predominating. A still more infallible sign is this: From the vases having been moulded out in two halves and then joined, the laminations of colour do not meet. The veinings, from being abruptly severed, on each side where the bat of clay ends, join on to those wholly different in line, form, and colour; while, on the contrary, veining effected by the brush passes round the ovolo in easy unbroken lines of variation. The painted vases are necessarily not so true an imitation of natural stones as those formed *en masse*; but polish is no test, as many of the painted vases are very fine in this respect.

The connoisseur must not be influenced by the fact that the lids of many of the true crystalline vases are of cream-ware painted to match. The fact probably was, that it was found, generally speaking, easier and cheaper to make them in this body and then colour them; the difference not being obvious at a distance, as lids and perforated tray-like tops for flowers are usually more or less sunk in an interior groove. The painted vases seem to have been first made about 1768; before 1776 the mixed bodies were in use, and continued from that date. The reliefs, medallions,¹ handles, and terminal heads of many of the largest vases are of fine white biscuit polished; while others, the small and pressed vases especially, are richly gilded in the ornamental parts. At first, and certainly not without

¹ Inlaid vases are mentioned, but the nature of the inlaying is not apparent.

reason, the brightness of the gilding was complained of; but now that time has mellowed and sobered this effect, the gold lends tone and richness to the veined and polished surfaces. This gilding is always thick and of fine quality.

The largest crystalline vases are often, though not invariably, painted cream-ware; the smallest, of mixed bodies throughout. Thus in the Mayer Collection at Liverpool, where the vases are large, highly polished and very fine, but one has a mixed body, and this is heightened by veining in enamel. It is imitation agate; madder brown on yellowish white. The others—all painted—imitate black marble, light green granite, grey granite, red porphyry, serpentine (yellow on green), verd antique, and some other stones.¹ The vases in the Falcke Collection, which are smaller, are nearly all pressed, and of mixed bodies throughout. The crystalline terra-cotta vases of the former collection average a height of from 11 to 15 inches, those of the latter 7 to 9 inches. In the Kettel Collection is a set of three crystalline agate-painted vases, the gilding of which is superb. It covers the female terminal figures and the drapery suspended from their hands. The height of the centre vase is 12 inches; the veining is a little coarse, but the polish is exquisite.²

Under Class XV. in his Catalogues Wedgwood says: "These vases are adapted for ornamenting chimney-pieces, cabinets, book-cases, &c. They are from 16 to 18 or 20 inches high.³ The prices, from 7*s.* 6*d.* to two or three guineas, according to their sizes, and the manner in which they are finished, with or without handles, bas-reliefs, gilding, draperies, festoons, medallions, &c. They are

¹ "See "Wedgwood and his Works," plate xxv.

² "Memorials of Wedgwood," plate xiii.

³ In an invoice of June, 1775, an Egyptian pebble vase, 24 in. high, is priced at £4 4*s.*

generally sold in pairs, or in sets of three, five, or seven pieces. The sets of five pieces are from about two guineas to five or six guineas a set."

It is now somewhat rare to find the crystalline jasper vases in pairs; more so in sets of three, five, or seven. But if the collector has the chance of obtaining pairs or sets he should never lose it. The mixtures and colours, so far as can now be recovered, are as follows:—

Holy-door marble.	.	Puce, gilt, and white.
Black marble	. .	Black shaded.
Jaune antique	. .	Rich saffron and black.
Brown agate	. .	Brown, red, or yellow and white
Granite	. . .	Grey, white, and black.
Egyptian pebble	. .	Red, brown, white.
Serpentine	. . .	Green, grey, and yellow.
Verd antique	. .	Dark grey, green, and black.
Jasper	. . .	Green and brown or red.
Porphyry	. . .	Red, black, and green. ¹

Canopic vases were made in these crystalline bodies, as also in basaltes, and Grecian painted, but we have never seen a specimen in the first. In black, black painted or with red reliefs, or red painted, or black reliefs, they are not uncommon. But few admire them, whether the terminal head be human, or those of an ape, a hawk, or a jackal. In our opinion these forms are essentially ugly and unartistic—and could never in any sense be considered ornamental. They are curious, and nothing more.

The crystalline terra-cotta vases continued to be made through all the finest period of Wedgwood's work—particu-

¹ Among these imitations of crystalline stones, porphyry was the latest.

larly the imitations of pebble, Egyptian pebble, green jasper, green marble, and one or more kinds of porphyry—of which one was known as the “moth pattern.” The crystal-line bodies were also largely used for candlesticks, flower-pots, toilet-boxes, egg-cups, salt-cellars with gilt terminal heads, tazze, and many other useful and ornamental objects.

ORNAMENTAL VASES. VARIEGATED TERRA-COTTA. LIST FROM
CHRISTIE'S SALE CATALOGUE, 1781.

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
19. A set of five, granite; the two end vases serving for candelabra.	4 19 0	3 10 0	2 11 0
20. Two large vases for niches, granite.	8 8 0	4 4 0	2 13 0
21. A set of five, granite; the two end vases Egyptian canopi with symbols.	4 7 0		1 13 0
22. A set of seven, Egyptian pebble.	6 3 0	4 4 0	2 8 0
23. A set of five, Egyptian pebble; the two end vases serving for candelabra.	3 10 0		
24. A set of five, Egyptian pebble.	3 4 0	2 10 0	1 11 0
25. The same.	3 3 0		1 11 0
26. The same.	3 16 0		1 8 0
142. A set of five, Egyptian pebble.	4 7 0		1 1 0
143. Another, agate; the end vases with gold burnt in and burnished.	2 18 0		1 2 0
144. A set of seven, Egyptian pebble.	4 17 0		1 7 0
145. A set of five, Egyptian pebble.	5 5 0		1 3 0
146. A set of five, granite.	5 14 0		1 6 0
147. Another, granite, the two ends lamps.	3 0 0		1 12 0
148. Another, with candelabra.	8 6 0		2 4 0
220. A set of five, granite.			1 4 0
221. A set of seven, Egyptian pebble.	3 0 0		2 7 0

	Warehouse.	Reduced price after death of Bentley.		Realized by auction.	
	£ s. d.	£ s. d.	£ s. d.	£ s. d.	
222. A set of five, porphyry.				0 16 0	
223. A set of five, jasper. ¹				0 19 0	
224. A set of five, porphyry.				0 12 0	
225. A set of seven, Egyptian pebble.				2 0 0	
325. A set of three, with tripods, granite.	2 17 0			1 0 0	
326. A set of five, with tripods, granite. ²	4 13 0			1 1 0	
327. A set of five, porphyry.	3 3 0			0 17 0	
328. A set of five, Egyptian pebble.	3 7 0	1 18 0		2 10 0	
329. A set of five, Egyptian pebble, with gilt festoons.	3 10 0	1 16 0		2 3 0	
330. A set of seven, Egyptian pebble, with gilt festoons, mask heads, &c.	5 8 0	2 6 0		2 13 0	
331. A set of five, porphyry.	3 18 0			0 17 0	
431. A set of five, porphyry, with canopi.	3 3 0			0 18 0	
432. Another, with canopi, granite.	3 3 0			0 17 0	
433. A set of three, Egyptian pebble.	1 16 0	0 18 0		0 19 0	
434. A set of five, granite and agate.	3 0 0			1 9 0	
435. A set of seven, Egyptian pebble.	3 0 0			2 0 0	
436. A set of five, granite and porphyry.	2 17 0			1 16 0	
578. A suite of five, porphyry.	3 0 0			2 15 0	
579. A suite of five, Egyptian pebble.	3 0 0			1 18 0	
580. A suite of seven, Egyptian pebble.	4 0 0	1 16 0		2 14 0	
581. A suite of five, jasper.	2 8 0			1 14 0	
582. A suite of five, granite.	4 10 0			3 5 0	
583. A suite of seven, Egyptian pebble.	4 0 0	2 0 0		3 0 0	
584. A suite of five, porphyry.	3 0 0			3 3 0	
585. A suite of five, Egyptian pebble.	3 7 0	1 5 0		2 5 0	
586. Another, porphyry.	4 0 0			2 5 0	
587. Three pairs of lamps, different; a pair of reading candlesticks.	1 12 0			1 5 0	

¹ Bought by Samuel More, Secretary of the Society of Arts.² Bought by Samuel More.

	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s.	d.	£	s.	d.	£	s.	d.
588. The same.	1	8	0				1	1	0
624. A set of five, porphyry and granite.	2	8	0				1	2	0
625. Another, the same.	2	17	0				1	9	0
626. Another: granite.	2	11	0				1	17	0
627. A set of three, porphyry.	1	13	0				1	0	0
628. A set of five, Egyptian pebble.	2	8	0	1	0	0	1	11	0
629. Another, granite, with festoons.	3	0	0	1	5	0	2	4	0
727. A set of five, porphyry, the end vases canopi.	3	3	0				1	7	0
728. Another, Egyptian pebble and granite.	2	17	0				1	13	0
729. Another, the same.	2	17	0				1	14	0
730. A set of seven, granite.	4	11	0				2	11	0
830. A set of seven, granite, with festoons. ¹	6	6	0	2	2	0	1	12	0
831. A set of five, porphyry.	2	10	0				1	11	6
832. A set of five, granite, with ewers and lamps.	6	0	0	2	2	0			
833. A set of five, porphyry.	2	7	0				2	7	0
834. A set of five, granite.	3	0	0				1	9	0
930. A set of five, Egyptian pebble, with candelabra.				2	2	0	2	2	0
931. A set of five, granite, with candelabra.				1	3	0			
932. A set of five, porphyry.				1	1	0	1	2	0
933. A set of five, granite.				1	1	0			
1029. A set of five, Egyptian pebble.				1	10	0	2	13	0
1030. Another, granite, with canopi.				1	10	0	2	3	0
1031. Another, Egyptian pebble and porphyry.				1	0	0	1	4	0
1032. Another, Egyptian pebble.				1	5	0	2	14	0
1117. A suite of five, granite, with mask heads, &c.				2	10	0	2	13	0

¹ These were bought by Cosway the painter.

	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s.	d.	£	s.	d.	£	s.	d.
1118. A suite of five, Egyptian pebble.				1	10	0	1	17	0
1119. A suite of five, jasper.				1	5	0	1	5	0
1120. A suite of five, Egyptian pebble.				1	5	0	1	11	0
1121. A suite of five, granite.							2	14	0
1122. A large vase, five feet high, ornamented in bas-relief.	21	0	0	21	0	0	20	9	6

VASES.

BASALTES.

BEFORE applying it to the manufacture of vases Wedgwood, like the rest of the Staffordshire potters, made very general use of the black body. He improved it in composition and by firing, till it became a fine and hard porcelain capable of receiving a high polish. In 1766—1767 he was busy in improving the movements of the lathe for ornamental purposes; and in the spring of the following year, 1768, we first hear of black vases. Later in the autumn specimens were bronzed; and in 1769 black vases were painted or ornamented with festoons in glazed white biscuit. Small white medallions, surrounded by a raised oval frame, white also—occasionally ornamented both sides, or one side only of the ovolo. But the speciality of the black vases from 1768-9 to about 1776 was perpendicular longitudinal and spiral fluting, ribbing, strap-work across the ribbed edges; drapery, floral and husk festoons; and goat's-head, mask, satyr, and dolphin handles. These vases, which generally

speaking are highly polished, belong to the whole Wedgwood and Bentley period, 1768—1780. Their joint names on these basalt vases are almost always impressed in a circle; the letters being in rilievo on a circular raised medallion—with sometimes the addition of the word "Etruria." This mark is always a guarantee of the best period and quality of artistic work, the vases being in body, workmanship, and decoration of the highest degree; and fluting, being a special characteristic, will always serve as a guide to the collector.

The first bas-relief vases in basalt, vase and bas-relief being alike black, merely showed festoons of flowers, husks, or drapery, and a simple medallion enclosed in a circle of Psyches, Cupids, or lions; but in the summer of 1776 Wedgwood undertook their higher decoration. "I am preparing," he wrote to Bentley in the June of that year, "bas-reliefs for most of our black vases, and hope to have a very complete assortment for you to open with the next season; and such as shall make a striking and pleasing variety in that part of your show." Three months later he adds, "Lord Warwick would have ordered a set of the new black bas-relief vases, which he praised prodigiously and said we got forward amazingly, but I advised his lordship to wait till spring, when we should have a greater variety. So he is to come and choose them at the rooms."

It is an interesting fact, that Flaxman's exquisite bas-relief of the "Dancing Hours" was first applied to the basalt vases, and that copies thus decorated were sent to London in September, 1776. As a tablet in jasper, this bas-relief did not appear till after the publication of the fourth edition of the Catalogue in 1777.

A new shade in black belongs to the same period as these bas-relief vases. "I have observed," he wrote to Bentley,

September 12, 1776, "for some years past that all people of fine taste admire the colour of our black ware before it is burnt. We are trying a few vases to be of that colour when burnt, and will send them up for your approbation. Lord Warwick wished they would do without burning." From this period therefore we may date the dead black busts, vases, and medallions—which, when all the other tests are present, are so desirable to the collector. He will also observe several kinds and degrees of polish, the highest generally belonging to the earliest vases. High polish, like high gilding, was avoided in the finest period of production.

From this date—1776—1777—all the bas-reliefs were, as they appeared, adapted to vases, as were also the subjects of many of the gems and intaglios. From these the collector may not unfrequently approximate to the date of the vases. Thus the basalt vases and other pieces on which appear Flaxman's Groups of Children, as also Lady Templeton's small figures, could not have appeared till 1782—1783; or those on which we find such bas-reliefs as Achilles and the Daughters of Lycomedes, or the Sacrifice of Iphigenia, till after 1787.

In addition to the bas-relief vases were others in varied forms, and now far from numerous, richly covered in high relief—so high as to partake of sculpture. A fine specimen was in the De La Rue Collection; it fetched £27 at the sale, and was bought for South Kensington. It is undoubtedly the one mentioned in Flaxman's bill of March and April, 1775, "An antique vase sculptured with figures, £1 15s. 0d." It is in the form of a carchesium—an antique drinking-vessel with two handles. It is covered with masks of Minerva, festoons of foliage, Cupids with musical instruments, and a musical trophy. Other well-known

examples are the Satyr and Triton vases, also modelled by Flaxman.

“Of this species of vases”—the basaltés—says Wedgwood in the fifth edition of his Catalogue, 1779, “there are a great variety of forms, chiefly Grecian or Etruscan; the sizes from three or four inches high to more than two feet. The prices from seven shillings and sixpence a piece to three or four guineas, excluding the very large ones, and those pieces which consist of many parts, and are very highly finished. The sets of five pieces, for chimney-pieces, sell from about two guineas to six or eight guineas a set. From all the specimens we have seen, and the observations of others, we have reason to conclude that there are not any vases of porcelain, marble, or bronze, either ancient or modern, so highly finished and sharp in their ornaments as these black vases; and on this account, together with the precision of their outlines, and simplicity of their antique forms, they have had the honour of being highly and frequently recommended by many of the connoisseurs in Europe; and of being placed amongst the finest productions of the age, in the palaces and cabinets of several princes.”

Not without reason did Wedgwood thus refer with eulogy and pride to this fine and perfect section of his work. His bas-relief vases in basaltés rank among his highest productions; and though it may be heresy with some to say so, we prefer them as a whole to the jasper vases. Their body is so exquisite to the touch, their polish so fine, their decorations and forms so graceful and chaste, as to render them—now that they are yearly becoming rarer—of the utmost value. Whether they adorn the library, the gallery, the hall, the drawing-room, or conservatory, their sober grace lends a charm and contrast to surrounding colours and objects.

The prices of the finest were necessarily high. "The prices of bas-relief vases," says Wedgwood, writing to Bentley, October, 1776, "should be equal at least to the Grecian painted ones, for there is a great expense in the models and moulds for the figures, besides a very considerable additional risk in their being good, as all large pieces in figures, and laid upon a plain ground, are very liable to crack."

Fluted vases were cheaper than those covered with bas-reliefs and finished with highly decorated handles. In the chief collections specimens of a most varied character are to be found. The Mayer and Bragg Collections are rich in this particular,¹ and fine vases often find their way into auctions and dealers' hands. Admirers of this beautiful and perfect ware should lose no opportunity of enriching their collections.

The basalt body was applied to innumerable purposes beside those indicated. The teapots, kettles, salt-cellars, cups and saucers, tea-trays, tazze, flower-pots and a long et cetera, are often gems of high finish and perfect taste, and as such are most desirable.

Many of Wedgwood's competitors and rivals excelled in black ware. Palmer, of Hanley, made black vases, which were adorned with bas-reliefs modelled by Voyez; and at a later date Joseph Mayer of the same place acquired both fame and fortune by his productions in black.

¹ See "Life of Wedgwood," vol. ii. pp. 142-3; "Wedgwood and his Works," plates xx. and xxv.

ORNAMENTAL VASES. BLACK BASALTES. LIST FROM
CHRISTIE'S SALE CATALOGUE, 1781.

	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s.	d.	£	s.	d.	£	s.	d.
27. A set of five.	6	15	0	5	0	0	5	0	0
28. A set of five, with figures in bas-relief.	6	15	0				2	10	0
29. A set of seven, with flutings, &c.	7	19	0				2	9	0
30. A set of five, different.	5	9	0				2	9	0
31. A set of seven, with festoons, &c. ¹	6	12	6				1	17	0
32. The same, with candelabra for the end vases.	6	5	0				1	19	0
128. A set of five, with candelabra, of the Egyptian canopus form.	4	11	0				1	7	0
129. The same, with figures in bas-relief.	4	4	0				1	12	0
130. A pair of large vases for niches.	6	6	0				1	4	0
131. A set of five, with festoons, flutings, &c.	5	3	0				1	7	0
132. A pair of large, for niches.	8	8	0				1	9	0
226. A set of five, medallions, dolphin handles, &c.							0	17	0
227. A set of seven, with medallions.							1	1	0
228. A set of five, with flutings, and ornamental handles.							0	18	6
229. A set of five, bas-relief figures.	4	0	0				4	0	0
230. A set of seven, festoons, &c.	2	0	0				2	8	0
231. A set of five, with festoons, medallions, and candelabra.							2	0	0
332. A set of five, with festoons, &c.	5	2	0	2	8	0	2	7	0
333. A set of five, medallions, &c.	3	8	0	2	10	0	2	18	0
334. A set of seven, with ewers and ornamental handles.	2	12	0				1	4	0
335. A set of five, drapery, festoons, &c.	6	11	0	2	8	0	2	7	0

¹ This lot was bought by Lord Vernon.

	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s.	d.	£	s.	d.	£	s.	d.
336. A set of seven, with ornamental handles.	4	2	0				1	9	0
337. A set of five, festoons, antique handles, &c.	4	5	0				1	6	0
437. A set of seven, with ewers.	4	16	0				1	11	6
438. A set of seven, with ornamental handles.	4	7	0	1	5	0	1	8	0
439. A pair of large vases for niches.	3	3	0				1	1	0
440. A set of five, with festoons, mask heads, &c.	5	17	0	2	0	0	2	11	0
441. A set of five, with canopi.	4	0	0				1	7	0
572. A suite of five, the centre a tripod.	4	12	0	2	2	0	3	3	0
573. Another, the centre canopus.	5	9	0	1	12	0	2	2	0
574. Another, with festoons, flutings, &c., the two end pieces tripod candelabra, antique.	6	15	0	2	12	0	5	7	6
575. Another, with handles, festoons, &c. ¹	3	8	0	1	10	0	3	4	0
576. A suite of seven, the two end pieces canopi. ²	3	0	0				2	7	0
577. A suite of five, with candelabra. ³	11	11	0	3	3	0	6	0	0
630. A set of seven, with flutings, &c.	4	17	0	2	0	0	2	3	0
631. A set of five, with festoons, &c.	3	12	0	1	5	0	2	2	0
632. A set of five, with festoons, &c.	3	3	0	1	10	0	2	0	0
633. Another, the forms Etruscan, with ornamental handles.	2	14	0	1	6	0	2	15	0
634. Another, with ewers.	8	8	0	4	4	0	2	18	0
635. A set of seven, with ewers.	4	10	0	1	5	0	2	4	0
731. A set of seven, with flutings, festoons, &c.	4	7	0	1	18	0	2	12	6
732. A set of seven, with ornamental handles, &c.	4	4	0	1	15	0	1	10	0

¹ This set was bought by Barclay, the Quaker silk-mercantile in Cheap-side. He was guardian of Mrs. Schimmelpenninck's mother, who was a natural daughter of George III.

² Bought by Sir H. Englefield.

³ Bought by Flaxman.

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
838. A set of five, with festoons, &c.	2 10 0	2 0 0	2 11 0
839. A set of five, plain, with ornamental handles.	3 0 0		1 13 0
840. A set of seven, the centre a canopus.	3 4 0		1 15 0
934. A set of five, with mask heads, &c.		2 10 0	2 12 0
935. Another.		2 10 0	2 10 0
936. A set of five, with canopi, festoons, &c.		2 10 0	3 3 0
937. A set of three.			1 9 0
938. A set of five, with flutings, &c.		2 8 0	2 8 0
939. Another.			1 10 0
1033. A set of five, plain, with antique handles.		1 1 0	1 3 0
1034. A set of seven, with husks, festoons, medallions, and candelabra.		1 10 0	2 10 0
1035. A set of seven, with flutings, &c.			2 10 0
1036. A set of five, with antique handles.			1 7 0
1037. A set of five, with flutings and lamps.		2 2 0	2 12 6
1038. A pair, large, for niches.		0 15 0	0 15 0
1123. One large vase, with antique handles, a little imperfect.		3 3 0	3 0 0
1124. A pair of tripods, with two branches for three lights each.		6 6 0	6 0 0
1125. A suite of five, the centre designed for a watch case.		2 0 0	3 11 0
1126. A suite of five, plain.		1 10 0	1 11 0
1127. Another, with flutings, medallions, &c.		1 16 0	3 11 0
1128. Another, with canopi.			1 2 0

VASES.

ETRUSCAN AND GRECIAN PAINTED.



HE well-known work of Count de Caylus, published in 1752-1767—of which a copy was presented to Wedgwood in the latter year by one of his patrons—first suggested to him the idea of copying the antique vases. He was further inspired to this end by receiving from his friend, Lord Cathcart, somewhat later ambassador to Russia, various proof-sheets and plates of Mr. (afterwards Sir William) Hamilton's great work on Etruscan and Greek antiquities, then in course of publication at Naples.¹ And later still, the latter bringing to England a portion of his collections, not only permitted Wedgwood and his partner Bentley to inspect it, but also the temporary removal of some of the vases into Staffordshire.

Prior to this he had made considerable progress with experiments in encaustic painting, an art then considered by antiquaries to be hopelessly lost. But, said Wedgwood, in the first edition of his Catalogue, 1773—"When the manufacturers had carefully examined the original Etruscan vases, they were convinced that the colours of the figures could not be successfully imitated with enamel, and that their success in attempting to revive this lost art

¹ Wedgwood was of opinion that the plates in Sir William Hamilton's works were flattering representations of the original vases. He said, writing to Bentley, May 19, 1770:—"Mr. Hamilton, you know, has flattered the old pot-painters very much, and has no doubt taken his designs from the very best vases extant."

would chiefly depend upon the discovery of a new kind of enamel colours, to be made upon other principles, and have effects essentially different from those that were then in use, and are of the nature of glass; the Etruscan colours being burnt in, smooth and durable, but without any glassy lustre. In consequence [of this observation, and by a great variety of experiments, this discovery has been made, and a set of encaustic colours invented, not only sufficient completely to imitate the paintings upon the Etruscan vases, but to do much more; to give to the beauty of design the advantages of light and shade in various colours, and to render paintings durable without the defect of a varnished or glassy surface, an object earnestly desired by persons of critical tastes in all ages, and in modern times without success.”

Of the result of his experiments he could thus speak in 1773. But his first attempts, both as related to the body and painting of the encaustic tablets and vases, were rude and archaic in the extreme; the former being mere weighty, and occasionally uneven, slabs of glazed clay, the painting coarse and raised from the surface, and the colours unpronounced, dirty, and defective in all respects. In the Apsley Pellatt Collection are two of these early tablets. One has the weight of iron; and its painting, which is a coarse dirty red upon black, represents an ærial chariot followed by a train of choral figures. The other tablet, which is $16\frac{1}{2}$ inches long by $9\frac{1}{2}$ inches wide, is of ordinary earthenware thickly covered with black glaze. The subject with which it is painted has been taken from an Egyptian vase, and is considered by a great classical authority to be highly archaic and interesting. Four stiff and rudely conceived figures carrying sacrificial implements are proceeding to the altar of Isis. The

colours which depict them are brown, flesh and grey, laid on so thickly as to amount almost to relief.¹ A few vases of similar style and character are still extant in various collections. There was one in the sale of the Barlow Collection which is thus described in the Catalogue: "Rare black Etruscan vase, with a painting of Fox and Stork fable. Early work, before the encaustic painting was discovered, 10½ inches high, £3 10s."² We also recollect another example, on which an intended doorway or portico leading into a classical temple or forum is so depicted as to wear the appearance of an imperfect gallow. Experienced collectors have doubtless seen other examples of these early trial pieces, both vases and slabs.

Till his vase works at Etruria were ready, Wedgwood continued to make black vases at Burslem for painting, and we read of a quantity being thrown there for this purpose as late as the end of September, 1769, though generally speaking the vases of the Burslem period were of cream-ware; plain, sprinkled, coloured in the necks and other parts with blue, with serpent handles, drapery and other festoons, and medallions in the same body. His first enameller of any account was a man named David Rhodes, who lived in London, and painted for him for some time prior to April, 1768. Rhodes' first labours appear to have been directed to the decoration of cream-ware; the colours being enamel and for the major part prepared in Birmingham and Liverpool; the former place at that date carrying on a considerable trade in potter's colours. The

¹ Figured in "Memorials of Wedgwood," plate xx. These extraordinary slabs were bought by Mr. Apsey Pellatt, in 1829, at the great sale at Wedgwood's show-rooms, York Street, St. James's Square.

² This is incorrect. It is a trial piece in encaustic painting.

encaustic colours, as invented by Wedgwood, were wholly distinct, and were almost always prepared at Etruria; as much pains being taken to secure the secret of their composition, mixture, and in some measure their application to the vases,¹ as at a later day with the secrets connected with the mixture and composition of the jasper body. Rhodes and another painter named Crofts were, there is little doubt, the hands who first made trials with the encaustic colours.

The first encaustic bronze vases were produced at the close of August, 1768; but more than a year elapsed before the bronzing, as an application burnt in, and thus made homogeneous with the body, was brought to perfection; and somewhat later (November 19, 1769) we have the first distinct notice of the Etruscan painted vases; though certainly specimens had been painted prior to and after June in that year. "The six Etruscan vases, three handled," wrote Wedgwood to Bentley, "sent to you a fortnight ago,"² were those we threw and turn'd the first at Etruria, and should be finish'd as high as you please."³ Three of these vases are still pre-



¹ "Rhodes and Crofts to be kept as painters; but only Rhodes must prepare the colours, this chiefly for privacy. . . . Bakewell knows nothing of colours, nor do I think it would be prudent to teach him. He is too weak a vessel to bear much burden."—*Wedgwood to Bentley, Jan. 22, 1770.*

² The invoice relating to these and other ornamental goods, and bearing date Nov. 4, 1769, is extant in the Mayer Collection of Wedgwood MSS. The entry is thus:—"6 Etruscan vases, No. 6, 7½ inches at 10s. 6d., £3 3s." This measurement, it must be recollected, was made without the lids, which in each case adds, from the handle at the top, 1½ inches more. The Barlaston vases are 10 inches high by 5½ in the widest part.

³ Wedgwood to Bentley, Nov. 19, 1769.

served at Barlaston Hall, Staffordshire ; a pair, it is said, are buried under the foundations of Etruria Hall, and their form and colouring were afterwards so frequently repeated as to make exact copies far from rare. Their body, which is of a bluish tinge of black, purposely effected, as Wedgwood explained in a letter to Bentley, to give them "a look of antiqueness," bears on them, painted in two shades of red, a subject taken from a bas-relief in Sir William Hamilton's great work, or more probably from a vase in that of Count de Caylus, "Hercules and his companions in the Garden of the Hesperides." The two borders are from the same source.¹ On the reverse side of the copies thrown and painted in commemoration of the opening of the works at Etruria, is an inscription to that effect, and within a fillet above the foot are inserted the words, "Artes Etruriæ Renascuntur." The form of these vases was far excelled by many of those subsequently produced by Wedgwood and Bentley, and the painting was afterwards much improved, as the hands employed attained greater mastery in their art ; but so far as the subject of a design can go, considered in relation to its purpose, nothing more appropriate could have been selected from the whole range of the heathen mythology than this beautiful legend of the classic age.

¹ The plates in many of the copies of Sir William Hamilton's great work seem arranged according to the binder's caprice rather than by any general rule. In a reference by Wedgwood himself, attached to the Barlaston vases, the original vase is said to be in vol. i. In the copy of the work we have consulted, the form of the Barlaston vases is to be found in vol. iv. plates 84 and 85, while the painting is from a plate in vol. ii. The original is greatly modified in the copy, and in some respects, as in the foot, the imitation is vastly inferior. But those were days of first-fruits. Three or four years later many of the copies vied with the originals.

In letters of the preceding months, September and October, occur one or two paragraphs in relation to the encaustic vases which are of interest; and an old painting bill of Rhodes of the same date gives us some information as to cost. "Lord Moreton wants the first Etruscan urns. Many have been promised some of the first. Sir Watkin Williams, Lord Bessborough, Lord Clanbrassill, Mr. Crewe, Mrs. Chetwynd, for their Majesties, the first of every capital improvement." "May you not give Lord Cathcart a hint that we are preparing to paint the Etruscan vases after Mr. Hamilton's book?" And in October Wedgwood adds:—"The Etruscan vases are arrived. I see how the mechanical part of the glaze and painting is performed, all of which may be faithfully imitated at any time." In Rhodes' bill for painting during September, October, and November, 1769, are the following items:—

"September 12th. Two black vases, Etruscan, satyrs' heads, 12 inches, at 12*s.* and 5*s.*; painting, 17*s.*—£1 14*s.*

"October 13. Two Etruscan vases, No. 47; two ditto, No. 45, £1 13*s.*; painting, 6*s.*—£2 19*s.*

"November 18th. One Etruscan vase, No. 46, red, blue, white, and green, 9*s.*; painting, 12*s.*—£1 1*s.*

"One ditto, No. 46, 9*s.*, and painting, 8*s.*—17*s.*

"Four ditto, No. 45, 7*s.* 6*d.*, and painting, 6*s.*, 13*s.* 6*d.*—£2 14*s.*

"Four ditto, No. 43, 10*s.* 6*d.*, and painting, 9*s.*, 19*s.* 6*d.*—£3 18*s.*"

It is evident that none of these were "first-fruits" at Etruria, as the latter were of smaller size, and much more highly finished. In most cases, as it will be observed, the cost of painting greatly raised the price of this class of



vases, for it often far exceeded the value of the objects painted on.¹

“The vases painted in this way,” says Wedgwood in the last edition of his Catalogue, 1787, “are from 6 or 8 inches to 20 inches high; and in price, from one guinea apiece to ten or twelve guineas.” But there were examples far more costly; as in the instance of one Etruscan vase, painted for Lord Carlisle. This vase was fifteen guineas.

The price of the encaustic painted vases had at an early date to be taken into consideration. “The Grecian vases we have are sadly too dear,” wrote Wedgwood. “Whenever we tell the price, as sure as I tell them ten guineas for a pair of small vases with a single figure upon each, I am sure of a full stare in the face from them” (our noble customers), “and either some note of admiration, or absolute silence, and generally everything after is *very dear*.”² But cheaper manufacturing processes were already begun. Crofts struck out a scheme for employing faint white outlines, not only for the figures on the black and red bodies, but also for the borders. It stood to reason, that if this class of vases were to be sold to any remunerative extent, their manufacture, generally speaking, must be both rapid

¹ Some vases were painted with shaded figures. The cost of painting a vase 11½ inches high in this style was 18s.; another of 10 inches, 10s. 6d.; a third, 8½ inches high, 12s. The cost of painting a vase 10 inches with figures and borders was 10s. Painting an oval tablet with a landscape was £1. Bracelet gems were also painted. The fixing plinths and feet was an additional expense. Thus, fixing 7 feet on 7 small black and red figured vases was 3s. 6d. Piercing holes and mending the foot of one large black and red figured vase cost 7s. 6d. Grinding the handles of a large black and red figured vase and joining five other vases, 2s. 6d.—*Mayer MSS.*

² Wedgwood to Bentley, Dec. 3, 1772.

and economical. To paint each vase elaborately, except in occasional instances of fine and costly specimens, would be to raise the price far above ordinary demand. At first the outlines were chalked; but in February, 1770, Thomas Hutchins, a printer from Soho, was engaged, and shortly after this date the outlines of figures on all the smaller vases were printed, and the colours subsequently filled in. The border lines were traced at Etruria. "We are now beginning upon plain Etruscans for painting, of which we shall have about twenty forms and sizes, and I cannot help thinking if we put the lines in  for the borders, it would greatly assist the painters , even though they were white, and to be traced over again by the enamellers. We would put the lines in gold to stand for good."¹ His partner, Bentley, dissented from this mechanical kind of art, and intimated that the work could be done better without the printing. "Here, my good friend," was the reply, "I cannot join with you, unless you can engage a score or two of Ciprianas; nor do I think any, or at least the bulk of the painters you will employ, ought to, or will object to the assistance of an outline, and especially if, to the most delicate ones, it is offered rather upon the idea of *dispatch*, so necessary in a manufacture, than to *supply any deficiency* in the artist. And as to having full employment for the printer, that is not at all necessary, you know, as he can use his *pencil* as well as the *press*."² Even with respect to the body of the vases themselves, many mechanical aids were, in a short period, introduced, which greatly facilitated production, after one of each pattern had been brought to perfection.

¹ Wedgwood to Bentley, Feb. 4, 1770.

² *Ibid.* April 29, 1770.

These passages will indicate to the collector that there are, as it were, three kinds or qualities of encaustic vases:—

1. Those which were entirely hand-painted, and were therefore very costly.

2. Those which were partly printed—as in the case of borders, fillets, and conventional ornaments—and partly painted.

3. Those which were wholly printed. These were generally small and cheap, and embraced a multitude of forms.

There can be little doubt but that the two first were ultimately merged into one, and that the borders and conventional ornamentation of even the costliest vases were printed; it being possible, where a repetition of effects was in question, to reach a higher degree of precision by the one process than by the other. The printing was effected first, and the painting afterwards.

The body used for the larger portion of the Etruscan painted vases was basaltic, with occasionally such shades of chemical difference produced by an outer application as gave a tone of blueness to the black, or a tinge of redness, producing the effect of a dark ruddy brown. There was also a shining and a dead black; the former due, if we may judge from the specification of the patent, to an application laid upon the biscuit prior to painting. The red vases were of red biscuit, with a tinge of orange instead of black. They were painted and printed precisely in the same manner as the black. They were never so popular as the black vases, and were never produced in like number. The collector should also be informed that there was another variation of the black and red vases and like pieces, in which reliefs were substituted for painting and printing. On the black ware were red reliefs, on the red ware black reliefs. The former kind were produced at a later date

than the last, and are by far the finest. There are some small but splendid examples of these red reliefs upon black ware in the South Kensington Museum.

"I remember," says Dr. Bancroft, when treating of iron in his "Philosophy of Permanent Colours," "having been told by Mr. Wedgwood that nearly all the fine, diversified colours applied to his pottery were produced only by this metal." But the specification gives as ingredients, in addition to manganese and vitriol of iron, Carolina clay, gold, antimony, tin, white lead, red lead, smalts, borax, nitre, copperas, and zaffre; these variously prepared, mixed, and applied. And unquestionably beyond these specified substances and processes, were others not specified; as also a practised dexterity of application which rendered the specification a dead letter to all but potters and workers in metal, and even to many of these.

On no subject of ancient art has there been greater controversy than on that relating to the nature of the colours and the methods of their application to the Etruscan and Grecian vases. Till recent years every writer had some theory of his own; but now the best authorities concur in almost one general statement as to both. Modern analyses show that the chemical substances used in painting by the antique potters were, with but trifling exceptions, similar to those used by Wedgwood; and guided by his specification, we judge that his processes were all but identical. The main difference lay in this, that the ancient body was not so dense and homogeneous, and that the painting was done, as it were, in fresco, namely, while the clay was but little hardened by sun¹ or furnace.² On the other hand,

¹ Birch, "Ancient Pottery," 1st edit. vol. i. p. 241.

² Ibid. p. 242.

Wedgwood's vases were all fired once prior to painting; though the after-processes of burning-in the colours, and occasionally of polishing, seem to have been identical with those of the ancients. As Sir Humphrey Davy proved by analyses made at Rome in 1814-15, many of the modern colours have great superiority over the ancient ones; and those invented by Wedgwood had, as he himself describes, "the property of giving to the beauty of design the advantages of light and shade in all the variety of colours." On the other hand, the ancient vase painters used flat colours which did not allow of shades, and the figures are consequently not seen in masses distinguished by light and shade, but isolated in the air. Hence in order to make the figures distinct and to express by attitude all the actions and sentiments, the artist was required to use profile.¹

In his processes Wedgwood followed the old painters. His bronzing was simply laying bronze powder upon black, then burning it in and polishing. In painting he traced the outlines of the design in shining black upon red biscuit vessels, then filled up the vacant spaces and shaded the drapery. The vessels were then fired in a heat sufficient to flux the black. Another of his processes in order to produce a different effect with the same colours, after the Etruscan method, was to paint the design with black, laid on as dead colouring upon red biscuit ware; the designs then being cut up or finished with red or other colours. He produced other effects by taking the encaustic red or orange colour, painting the design with it as a dead colour upon black biscuit vessels, shading with dry black, with or without the addition of any other colours, and then firing.

¹ Birch, vol. i. p. 244.

The ancient methods were the same in other forms. The entire vase was coloured black. When a pattern was added its outline was faintly traced with a round point on the moist clay, and carefully followed by the painter. A finely ground slip was next laid upon a brush, and the figures and ornaments were painted in. The whole was then covered with a very fine siliceous glaze, probably formed of soda and well levigated sand. The vase was next sent to the furnace and carefully baked; it was then returned to the workshop, where a workman or painter scratched in all the details with a pointed tool. In the second style of vases the figures were painted in a deep brown or black of an unequal tone, on a yellow ground formed of a siliceous coating over the pale red clay of the vase. An improvement upon this style was the changing of the colour of the figures by painting, or stopping out, all the ground of the vase in black, thus leaving the vase of the natural red of the clay, and the marking of the muscles and finer portions in an outline of a bright brown. After the paint had dried, the slip, or the siliceous glaze, was laid over the vase, except the under part of the foot and the inside.¹

The secret of this inimitable glaze has been lost for ages, and modern chemical analysis has failed to re-discover it. It appears to have been composed of one of the principal alkalis, either potash or soda; but it is so exceedingly thin that it can be analysed only with great difficulty. No lead entered into its composition. It is, however, far inferior in other properties to the modern glazes, for it is permeable by water.²

The ancient painting was thus done both under the

¹ Birch, vol. i. p. 242.

² Ibid. vol. i. p. 247.

glaze and over the glaze. Wedgwood, in his specification, does not profess to use any glaze; and what polish there was, was obtained by friction. But that in many cases he used glazes is certain. Referring to his copies of the *Herculaneum* pictures, he wrote to Bentley, August 26, 1773, "I am at a loss about *Herculaneum* pictures being a pure biscuit without any gloss or polish; because I apprehend you cannot lay your ground upon our biscuit without some degree of glaze, and as the figures project from the ground, they will receive the most glaze. Suppose we send the biscuit to you, cannot Mr. Rhodes first lay a flux upon the ground, fire it, and then lay on the colour? I do not know any other way in which it can be done." It will also be observed that Wedgwood's outlines in chalk, and afterwards in printing, were the same guides in the processes of painting as the Etruscan and Greek potters obtained by a pointed tool, like a tracer, and the Oriental potters by punctures so fine as to be almost invisible.

If, as we thus see, Wedgwood's processes in reproducing the painted vases of antiquity were all but identical with those of the antique potters; if he strictly copied in infinite variety their matchless forms; if the encaustic colours of his invention were without objectionable glossiness, and in place of being flat, had the quality of producing all the effects of light and shade; if, speaking in a manufacturing sense, his bodies, if occasionally heavier, were far finer, his glaze not permeable to moisture, his paintings strictly copied from innumerable examples at his command, what difference could there be between his copies and the originals, except that of superiority on the part of those he produced; modern copies thus excelling the originals? Yet it is not so. Wedgwood's Etruscan and Greek painted vases, fine as many of them are, giving

extraordinary evidence of his skill, genius, and boundless patience, are but fine imitations; never approaching in lightness of weight, in painting, and mostly in body-colour, the matchless originals. No translation ever approaches that which it translates; attempted resurrections are always incomplete, and whatever may be the skill exercised, modern methods infallibly penetrate through the antique character. The classical purists are just as right in their preference for the beautiful vases of Magna Græcia as Englishmen centuries hence will be in admiring the jasper vases and bas-reliefs of Wedgwood's hand and finest time, rather than imitations however skilful.

The ancient vase painters lived surrounded by objects provocative of art. They were not mere copyists of other men's work; but, guided by training and accomplished skill, were able, each man for himself, to give expression to individual taste and feeling. They were inspired by religion and patriotism. Their rivalry to excel was more national than personal, and the climate in which they lived aided in producing excellence. Were poor tile and fan painters—men without education or other ideas than those belonging to the mechanical parts of their trade—a condition representing most of the workmen of the eighteenth century—miserably under-paid, and little aided by the genialities of climate or personal surroundings, likely to rival the fresco painters of the old day, even though aided by the skill of Crofts and Rhodes? It could not be, and it was not so, though Wedgwood was their master. He had always a difficulty in procuring good painters, and he had thoughts of forming a training school for them. "A waking notion haunts me very much of late," he wrote to Bentley, May 28, 1770, "which is the beginning a regular drawing and modelling school to train up artists for our-

selves. I would pick up some likely boys of about twelve years old, and take them apprentice till they are twenty or twenty-one, and set them to drawing; and when they had made some tolerable proficiency, they should practise with outlines of figures upon vases which I would send you to be filled up. We would make outlines which would bear carriage, and these might tend to facilitate your doing a quantity of the patent vases, and when we wanted any hands we could draft them out of this school. The paintings upon these vases are from W. & B.'s school—so it may be said a thousand years hence." But this school was never formed. Wedgwood's works were too multifarious for a tithe of his projects to be brought to perfection.

He had, however, many excellent enamel and a few good vase painters. First Rhodes and Crofts, then Hutchins, Bourne, Cooper (an admirable flower painter), Denby, Bakewell, Simcock, Barrett, Christopher Taylor, and Thomas Glover. Mr. and Mrs. Wilcox were clever painters, the latter especially. She painted figures well, and was chiefly employed on vases, first at Etruria and afterwards at Chelsea, from 1770 till her death in 1776. A vase painter of still greater note was Ralph Unwin. He also made coloured sketches of all the finest of the Etruscan painted vases, and a set when bound up was assigned to each partner. But the most famous vase-painter was Aaron Steel. He seems to have had singular taste and aptitude for this work, particularly for the delineation of drapery, aerial figures, and perspective. All fine and special work of this character was assigned to him. As early as April, 1784, he signed articles of agreement for three years to paint in London on the terms of 15s. per week; and at the distance of twenty-three years

he was still with the sons of his old master. He ended his days in their service, and was alive so recently as 1845. In April, 1807, Mr. Byerley wrote to the brothers Wedgwood:—"You possess advantages which no manufactory can acquire for many years, even with an adequate portion of talents and money. I could wish to see Aaron Steel employed in painting large Etruscan vases. . . He is the only man in the country with much knowledge of that work, and as such very valuable. Make the most of him for the remainder of his days; but pray don't part with him to your competitors."

The best period of the painted vases was probably that between 1780 and the close of the century. Prior to this there appears to have been a good deal of monotony in the style and character of the subjects painted, as though the artists were incapable of higher work than that of mere mechanical repetition. Thus, in the list we give from Christie's invaluable Sale Catalogue of 1781, the subject of Coriolanus persuaded by his mother to return to Rome is seven times repeated on vases; Orestes and Pylades on their departure from the Court of Strophius, three times; and Hercules in the Garden of the Hesperides, three times. On the contrary, one of the most marked features of the classic vases is their surprising variety of effects; there is resemblance, and yet great variation; thus proving how much latitude was given to individual taste and skill.

To prevent imitation of his bronzing and encaustic painting, Wedgwood took out a patent in November, 1769; but competitors were soon in the field. The chief of these were two manufacturers of Hanley, named Neale and Palmer, who sent cheap painted vases into the market—copied, as it was well known, from examples bought under various pretences at Wedgwood's London show-rooms, but

which, as they alleged, were painted from prints in Hamilton's great work. Wedgwood consulted his solicitor with a view of obtaining an injunction; but it was soon seen that, were the matter brought to trial, this plea would tell unfavourably upon a jury. Eventually a compromise was effected; both parties sharing in the patent, and dividing its cost, as well as the law charges, between them. From the date of this settlement in the spring of 1771, till his bankruptcy in March, 1778, Palmer in conjunction with Neale made encaustic painted vases, specimens of which are still in existence. After this Neale carried on the trade, and encaustic painting became general throughout the Potteries, principally in the decoration of teapots, sugar-basins, and such articles. But the invention of encaustic painting was universally given to Wedgwood; for though his specification allowed others to prepare the colours, his greater taste and skill in the production of vases which were in all senses artistic, served his purpose far more effectually in retaining their manufacture in his own hands than secrecy and patent laws.

The painting of the earliest period was effected by Rhodes and Crofts in their own workshops. From the autumn of 1768 till 1770 the enamelling works were in Newport Street; from that date till April, 1774, at Chelsea. They were then removed to Greek Street, Soho, and were continued there till after Wedgwood's death in 1795.

During the best period, from about 1777 to 1795, the encaustic painted vases were produced in great numbers. In the fifth edition of the Catalogue, 1779, there is a list of purchasers, which includes emperors, kings, princes, and the highest foreign *noblesse*. Our own nobility were most generous patrons. A peerage list would only exhaust their names. The painted vases were given as commemorative

presents, and occasionally they were painted for special purposes. Their export to foreign ports was large, particularly to St. Petersburg, Amsterdam, Genoa, and Leghorn. In the winter of 1790-91 a set of superb vases was prepared for Mr. Hope, the wealthy banker of Amsterdam; and in 1815 the then Marquis of Lansdowne furnished his library at Bowood with choice specimens.¹

From the rare appearance of these vases in sale-rooms, there is little doubt but that many have never changed hands, and still remain in the possession of the original purchasers. Others have been lost in such calamitous fires as those of Wynnstay, Crewe Hall, and Warwick Castle; and on the Continent the Napoleonic wars were as inimical to the preservation of Wedgwood's works as to so many other objects of fine art. Our national art collections have, as yet, but few of these vases. There are two or three tolerable specimens at South Kensington, and one very large vase in the Museum of Practical Geology, Jermyn Street, London. The last was bought at the sale in York Street, St. James's Square, by the late Apsley Pellatt, Esq., M.P., and by him presented to the museum. It was for many years a show vase in York Street.² Its height is 2 feet 7 inches; greatest diameter, 18 inches. The original from which it is copied is now in the British Museum, and belongs to the florid and decadence period of Greek vase painting.

Whenever the rare opportunity occurs, the connoisseur and collector should secure these vases. In country sale-rooms they often change hands at an inadequate price;

¹ They were sold at the death of the Marquis.

² Many of the show vases were much larger. A black vase, seven feet high, stood on the staircase in Greek Street. It was sold eventually to a German prince.

but in London, where literary and artistic culture is higher, their value is well known. Christie's list, which we here append, will serve as an invaluable guide to purchasers. From this they will learn what were the class of subjects painted up to 1781; from 1784 the painting was finer, the subjects more varied, being taken from gems, antique paintings, and bas-reliefs, as well as from Etruscan vases. Connoisseurs must expect to pay a high price, but their possessions will be invaluable.

PAINTED ETRUSCAN VASES, FROM CHRISTIE'S SALE
CATALOGUE, 1781.

	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s.	d.	£	s.	d.	£	s.	d.
33. A set of five: subjects,—the mother of Coriolanus persuading him to return to Rome; Orestes and Pylades on their departure for the court of Strophius; Etruscan borders, &c.	14	2	0	7	0	0	6	0	0
34. A set of five: Pylades and Orestes, Goddess of Youth, a Sacrifice, and a Bacchanal.	17	17	0				3	0	0
35. A set of five: a dancing figure, Bacchus with the Symbol of Athens.	6	9	0				2	0	0
36. A set of five, with Etruscan borders.	4	11	0				1	8	0
37. A set of five with encaustic paintings: Chariot of the Sun, Victory in Biga, Pan piping, Pan with a nymph.	19	19	0	12	12	0	6	0	0
136. A set of five: subjects,—a fine group of female figures, Triumphal Sacrifice, and canopi with symbols, serving for candelabra. ¹	14	14	0				1	15	0

¹ This set was bought by Lord Vernon.

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
137. A pair, large, for niches.	7 7 0		1 1 0
138. A set of five: a Marriage Ceremony, canopi, candelabra, &c.	9 18 0		1 9 0
139. A set of five: a group of figures, and Etruscan borders.	7 4 0		1 5 0
140. A pair for niches: Nuptial Sacrifice, &c.	10 10 0		1 2 0
141. A set of five: Hercules and his companions in the Garden of the Hesperides, and Etruscan borders.	7 10 0		1 5 0
232. A set of five: subjects,—the mother of Coriolanus persuading him to return to Rome, Flora, Venus Victrix, a dance, Etruscan borders.			1 14 0
233. A set of five: Dionysian Bull, Cow of Myron, Bacchanalians, &c. ¹			1 14 0
234. Another: three female figures, sacrum prætextatum, and a Roman soldier. ²			1 10 0
235. Another: Hercules and his companions in the Garden of the Hesperides; the Egyptian symbols upon canopi.			2 7 0
236. Another: a fine painting upon the centre piece from plate 45, vol. ii. Hamilton's "Antiquities;" the others with borders.			1 0 0
237. A set of three, with encaustic paintings: Victory, Biga, and Quadriga; Pan piping, two Egyptian lions in basalt.		5 15 0	6 6 0
338. A set of five: subjects,—a fine group of female figures; Hercules and			

¹ To this purchase is annexed the name of Blake. As the price was small, the buyer may have been Blake the artist.

² Bought by Wyatt the architect.

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
his companions in the Garden of the Hesperides; Bacchus and Faun, Bacchante. ¹	14 14 0	3 16 0	4 6 0
339. A set of five: Ceremonies of Purchase, Bacchanalians, borders, &c.	7 16 0		1 11 6
340. Another: Egyptian symbols upon canopi, Etruscan borders, borders and flowers.	3 9 0		1 5 0
341. Another: Venus embracing Adonis; Mars and Venus; the Chariot of Love; Hercules killing the Nemean Lion; Lupercalia.	7 19 0		1 11 6
442. A set of five: subjects,—Bacchus and Faun, a dance, and borders.	8 14 0	1 10 0	2 2 0
443. Another: the mother of Coriolanus persuading him to return to Rome; Hercules reposing after his labours; Hercules subdued by Love, &c.	6 15 0		1 18 0
444. Another, with borders, &c.	5 5 0		2 14 0
567. A suite of five, with encaustic paintings: Perseus, Bacchus and Faun, Diomedes, Venus, Cupid. ²	16 0 0	7 7 0	10 10 0
568. A suite of five: Sacrifice of taking the Toga Virilis, another Sacrifice, Mercury, a Roman soldier, &c.	6 15 0	2 12 6	4 4 0
569. Another: Bacchus and Faun, Apollo, Daphne, Diana. ³	7 7 0		3 10 0
570. Another: Hercules strangling the Nemean Lion; Dionysian Bull, Cow of Myron.	6 0 0		3 5 0
571. Another: Rites of Marriage, Apollo, Daphne, Indian Bacchus. ⁴	9 0 0	3 13 0	3 13 6

¹ This lot was bought by Wyatt the architect.

² Bought by Sir Joseph Banks.

³ Bought by Flaxman.

⁴ Bought by Sir G. Cornwall.

	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s.	d.	£	s.	d.	£	s.	d.
636. A set of five : Education of Bacchus ; Marriage of Hercules and Hebe ; Apollo, &c.	12	0	0	5	5	0	5	5	0
637. Another : Triumphal Sacrifice and borders.							2	10	0
638. Another : a sacrifice, a Roman soldier, Bacchanalian figures, &c.							2	9	0
639. Another : Apollo and Daphne, Venus Verticordia, Triumphal Sacrifice, a dance. ¹	9	9	0	4	4	0	4	5	0
640. Another : Bacchus and Faun, a Faun piping and dancing, Terpsichore, &c. ¹	8	2	0	2	10	0	2	18	0
737. A set of five : Faun, Bacchante, borders, &c.	8	0	0				4	10	0
738. Another : Friendship, the Ceremonies of Purchase, &c. ²	9	0	0				4	0	0
739. Another : the mother of Coriolanus persuading him to return to Rome, aged Bacchus on a couch, &c.	6	19	0				3	11	0
841. A set of seven : Orestes and Pylades on their departure for the court of Strophius ; the mother of Coriolanus persuading him to return to Rome ; with borders.	8	10	0				4	14	6
842. A set of five : Ceremonies of Purchase, borders, &c.	7	1	0				4	0	0
843. A set of seven : Canopus with Egyptian symbols, Dionysian Bull, Cow of Myron, &c.	7	4	0				4	4	0
940. A set of seven : Hercules ; Hercules strangling the Nemean Lion ; Orestes and Pylades, &c.							3	0	0
941. A set of five : a sacrifice, dance, &c.							3	3	0

¹ Bought by Sir Thomas Gascoigne.

² Purchased by Sir Thomas Rumbold.

	Warehouse.	Reduced price after death of Bentley.	Realized by auction.
	£ s. d.	£ s. d.	£ s. d.
942. A set of seven : the mother of Coriolanus, Cybele and Cupid riding on Hippopotamus, Lupercalia.		3 0 0	2 19 0
1039. A set of five : subjects,—Marriage of Hercules and Hebe, Hercules, Apollo, and borders.			
1040. Another : Chasse de Trajan, Sacrifice to Health, Roman soldier, and borders.			2 2 0
1041. Another : a group of Etruscan figures. ¹		2 10 0	3 5 0
1129. A suite of five : subjects,—Bacchus with a Faun, a Theban making a vase, Minerva, Hercules strangling the Nemean Lion, Venus Marine.		3 0 0	3 11 0
1130. Another : a fine group of female figures : Vulcan presenting to Thetis the arms forged for Achilles, Apollo and Daphne, flowers, borders, &c. ²			2 16 0
1131. Another : Marriage of Paris and Helen, Thalia sitting on a rock, borders, &c.			2 10 0
1132. Another : a bacchanal, Hercules subdued by Love, borders, &c.			4 7 0
1133. A suite of five ornamental vases, encaustic painted : Centaur, Venus and Cupid, Celestial Venus, Venus Victrix, two Fauns, two Cupids, Bacchantes and Diomedes.		8 8 0	8 8 0
1134. Another : Minerva with the Palladium, Wisdom of Peace, Love in Chains, Celestial Venus from Maffei's gems, two Cupids from the Florentine Museum, a Cupid from Museum Oedacalchum.		7 7 0	11 6 0

¹ This lot and the one preceding were bought by a Dr. Martin and a Dr. Gisborne respectively.

² Bought by Dr. Gisborne.

ENCAUSTIC PAINTED PICTURES.

	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s.	d.	£	s.	d.	£	s.	d.
245. A pair of tablets for pictures, with encaustic paintings, Venus and Cupid, Muse recording a Victory.				3	0	0	3	1	0
246. A suite of three tablets: Bacchus, Adonis, Diomedes. ¹				4	8	0	4	5	0
247. A suite of three Cameo-Medallions, with red grounds, in black frames: Death of Julius Cæsar, Apollo, Three Graces.							0	17	0
537. A suite of three for pictures: Diomedes, Dog, and Eagle from Maffei's gems.	4	4	0	1	1	0	1	6	0
538. A fine tablet of the Empress of Russia in the character of Minerva.	5	5	0				1	1	0
539. A suite of five for a chimney-piece: Jupiter, from the Museum Florentinum; Frontispiece of Class I., Frieze, Cavallo Marino, Delfino, from Maffei's gems. ²	16	16	0	8	8	0	7	17	6
540. Another: Tablet, a Domestic Supper, from Herculaneum; Frieze, Capro della Volpe, Aquila e Cane, Amore e Leone; Faun and Goat, from Maffei's gems; Blocks; a pair of Herculaneum Dancing Nymphs.	17	17	0	6	9	0	12	1	6
641. A pair of tablets for pictures: Priestesses.	6	6	0	1	11	0	1	10	0
642. A suite of three: the mother of Coriolanus persuading him to return									

¹ These tablets were bought by Flaxman.

² This and the succeeding lot, No. 540, were bought by Flaxman.

	Warehouse.			Reduced price after death of Bentley.			Realized by auction.		
	£	s.	d.	£	s.	d.	£	s.	d.
to Rome, Dionysian Bull, Cow of Myron.	6	6	0	1	1	0	1	4	0
740. A suite of three for pictures: Young Hercules, Diana, Diomedes.	9	9	0				3	13	6
741. Another: Marriage of Cupid and Psyche, Poetessa, Sappho.	7	7	0				2	6	0
844. A pair of tablets for pictures: Venus and Cupid and Muse recording a Victory.	6	6	0	2	10	0	2	9	0
845. A suite of three tablets: Victory, Quadriga, Charioteer. ¹	9	9	0				3	11	0
1135. A suite for a chimney-piece: Tablet, Amore Leone, from Picart's gems; Frieze, Androclo col Leone, from Maffei's gems; Remus with the wolf, from ditto; Blocks, Diana, Terpsichore, from Turnbull's gems.				5	5	0	4	14	6
1136. Another: Tablet, Patroclus bearing the Death of Achilles, from Winckelmann's Antique Monuments; Frieze, Biga, from Maffei's gems; Blocks, Diana, a Gladiator, from Picart's gems.				15	15	0	15	4	6
1137. A suite of five for pictures: Bacchante and Companion, &c., from Maffei's gems.				4	0	0	3	18	0
1138. Two pairs for ditto: Pan and Goat, Nereides, Celestial Venus; Venus from Maffei's gems.				4	4	0	4	0	0

¹ This lot was bought by Stubbs the painter.

VASES.

ROSSO ANTICO, CANE COLOUR AND BAMBOO.



VASES in rosso antico, or red ware, of various shades, darker or lighter, never attained the excellence and popularity of those in basaltes and jasper. The truth was simply, Wedgwood did not care much for fine art works in this body, and he did not bestow his customary lavish pains upon its improvement. "I am afraid of the antico rossico made up in the subjects you mention," he wrote to Bentley. "Everybody can make that colour and composition, but nobody besides W. and B. can make jasper." This was the secret of his indifference. He used precisely the same clay—that of Bradwell wood—as had the famous Germans, the brothers Eilers, some eighty years before, but the result was not the same. Towards the close of his life, and after, most vessels in red ware were finely glazed within. He often gave to this body an orange tint, and he made a vase of this yellowish red at the request of Sir William Hamilton in 1776; but he never pleased himself, and wrote more than once to his partner, "I will try to imitate the rosso antico from your descriptions, but when I have done my best, I am afraid that where one spectator thinks of antico rosso, a hundred will think of a red teapot."

Yet there are desirable vases in this body, good in form, composition, and reliefs, though the red wants darkness and richness of tone, and fineness to the sense of touch.¹

¹ A pair of vases of this colour and character are figured in "Memorials of Wedgwood," plate xiv. group 1.

In these latter particulars the red ware of the second period, 1795—1843, is in many cases quite equal to anything effected in this body by the brothers Elers. These admirable specimens, in a variety of forms, have always the name "Wedgwood" finely and distinctly impressed.¹

The vases in red ware were, as we have seen, adorned with encaustic paintings, or with reliefs in black; these chiefly borders, trophies, and small medallions. But a large number were quite plain, or else adorned with patterns impressed. These latter have generally a pale orange tint, are light in weight, and have no glaze. Wine coolers, butter coolers, seaux, or ice-pails, and jardinières are often found in this pale or orange red. The red ware was applied to almost every ornamental form, and to many most useful ones, and the collector has an immense variety from which to select his types in this body. The heights and proportions of the vases are about the same as those of the basaltes. Many canopic vases, enriched with black reliefs, are still extant.

The first trials for cane and bamboo colours were made towards the close of 1776, and such articles as flower-pots and teapots soon became popular. But the body had many defects, and when it was tried as a material for busts in October, 1779, Wedgwood found that these were irremediable. He therefore tried the cane colour in an entirely new body and with the utmost success; and during the period which elapsed between this date and his death, as also afterwards, many most beautiful articles were produced in this ware and its variation in the bamboo tints.

No vases in these colours are therefore of an earlier

¹ In the Falcke Collection are some charming specimens of this fine red ware mounted in silver.

date than 1781. They are of various sizes; but small vases of all forms predominate. Some are plain, others impressed with basket-work patterns, with coloured dice work, and with reliefs—such as borders, and campanula ornaments in dark blue,¹ chocolate, red, black, and more rarely green. Imitations of the stems of the bamboo plant serve as crocus and hyacinth pots, and many articles, especially in tea-ware, have impressed patterns of the passion and other flowers.

Imitations, especially those foreign, are very numerous, and the collector must have a careful eye. The touch must be smooth, the name delicately and clearly impressed, and if there be reliefs, coloured or uncoloured, there must be sharpness, accuracy, and keeping. Sometimes this ware is an unglazed terra-cotta; and it is in this form that foreign imitations generally appear, being besides dirty and indistinct in colour, coarse in form, always ill finished, and often warped.

VASES.

JASPER.



THESE bas-relief vases were first made in 1781, and exhibited to the public in the early part of 1782, when the show-rooms in Greek Street, Soho, after re-decoration, were opened with a new and choice assemblage of works in fine art, among which vases, bas-reliefs, and medallions in jasper were conspicuous features. An opinion was widely current that Mr. Bentley—Wedgwood's partner, who died in November, 1780—

¹ See "Memorials of Wedgwood," plate xiv. central vase, group 1.

had originated all the fine works of taste, and therefore there would be no further appearance of new and original productions. To counteract this prevalent idea it was determined to open the rooms, after the public sale at Christie's, December, 1781, of Wedgwood and Bentley's ornamental stock, with original works of the highest merit, and, in a variety of cases, quite dissimilar to any yet seen. Then first appeared these new and splendid vases, the *chef-d'œuvres* of Wedgwood's art; bas-reliefs of the most exquisite delicacy, finish, and colour; the cane ware, the bamboo ware, black ware with red reliefs, and new encaustic vases and pictures painted from the finest gems.

As already shown, the black basalt vases, ornamented with bas-reliefs of the same colour, had suggested those in jasper with white bas-reliefs. Prior to 1779 it would have been, perhaps, impossible to have produced vases in the latter body, as not till the autumn of that year was the requisite skill in firing large masses of jasper obtained, or the requisite hardness of material necessary to sharpness and finish. By 1781 Wedgwood had perfected all these necessary conditions of his famous composition, as also acquired skill in colouring his grounds sea-green, light and medium blue, and perhaps black, though there is some reason to think that the black jasper vases belong to a later period, when trials for the Barberini vase were in hand.

The finest vases of this first period were undoubtedly enriched with the most famous of Flaxman's designs—the "Dancing Hours," the "Apotheosis of Homer," "Apollo and the Nine Muses," "An offering to Flora," "Triumph of Ariadne, with choral figures," "Tragedy, Comedy, and Apollo," "Boys at Play," and others. These subjects were, of course, repeated through the whole period of vase

making, but, generally speaking, with variations of form, handles, plinths, borders, and other ornaments. These changes in detail are endless. Reeded edges crossed by strap-work, plinths enriched by a complex meander, and lids crowned by "Pegasus" or a winged horse, from a model by Flaxman, are all signs of fine and early work, particularly if the subject of the bas-relief be the "Apotheosis of Homer." Two of these splendid vases are in the Marjoribanks Collection. The earliest in green and white jasper, 18 inches high, has the reed and strap-work edging, and the meander-enriched plinth. The other copy in black and white jasper, 18 inches high, has a foot and plinth exquisitely decorated with adaptations of the helix ornament. It was bought in St. Petersburg in 1865, and the pedestal, which is $5\frac{1}{2}$ inches high, is, though of later date, and somewhat heterogeneous style, most unique. There is a "Pegasus" vase in the Mayer Collection; there was another in the Barlow Collection, 16 inches high, which sold for £68 5s. Both this and the Mayer copy are in granulated pale blue jasper, and are thus later in date. The subject of their bas-reliefs is alike, "Apollo and the Nine Muses." Wedgwood presented, in 1786, one of his Homeric and Pegasus topped vases to the British Museum, where it still remains. He thus refers to it, and his bas-relief vases in general, in a letter to Sir William Hamilton, dated June 24, 1786:—"I have just now executed an order by the direction of a merchant in Manchester for an assortment of my jasper ornaments with blue grounds and white figures, which he tells me are for the King of Naples. If so, you will perhaps see them in a short time, and I mention this to beg the favour of your correction if you think any of them worth so much of your notice. One thing I persuade myself you will observe, that they have

been objects of very great care, every ornament and leaf being first made in a separate mould, then laid upon the vase with great care and accuracy, and afterwards wrought over again upon the vase itself by an artist equal to the work; for, from the beginning, I determined to spare neither time nor expense in modelling and finishing my ornaments, and I have the satisfaction to find that my plan has hitherto met with the approbation of my friends, for the purchasers of every nation declare them to be the highest finished and cheapest ornaments now made in Europe. I lamented much that I could not obtain liberty of the merchant to send a vase, the finest and most perfect I have ever made, and which I have since presented to the British Museum. I enclose a rough sketch of it; it is 18 inches high, and the price twenty guineas. Mr. Charles Greville saw it, and wished it was in his majesty's cabinet at Naples."¹

The vases decorated with the bas-relief of the "Dancing Hours" were generally small, about 10½ inches high; but later copies, those with serpent handles, were from 12 to 16 inches, the last size being occasionally in dark blue jasper. Serpent handles in great variety appeared before 1787, one vase of that period, in pale blue jasper, having serpent handles of surprising grace and delicacy, the subject of its bas-relief being "Venus in her car drawn by swans," from a design by Le Brun. This beautiful vase was considered a *chef-d'œuvre* at that date, for a coloured sketch of it appears in the large paper copies of the last edition of the Catalogue published in that year.

¹ "P.S.—The sketch of the vase could not be got ready for this post, but shall be sent soon. Subject, the Apotheosis of Homer."—*Wedgwood to Sir William Hamilton, June 24, 1786.*

Flaxman's exquisite groups of children, and Lady Templeton's small bas-reliefs of maternity and infancy, were adapted to vases about 1786. Lady Diana Beauclerk's designs appeared later; as also Miss Crewe's groups suggestive of domestic employment. Vases decorated with such subjects as the "Sacrifice of Iphigenia," "Priam begging the body of his son Hector," cannot be earlier than 1788-90, and those descriptive of events in the life of Achilles, such as "Thetis presenting Achilles to the Centaur," "Achilles and the daughter of Lycomedes," and others taken from models in wax by Pacetti, are somewhat later, 1790-93. It is difficult to give approximation to the date of small vases profusely decorated with interpretations of Greek, or cinquecento ornament, or where diaper work and ornamental floriage enclose exquisite designs in cameo;¹ but they all undoubtedly belong to the finest period of ornamental production, 1786-95. Gilding was occasionally used as an enrichment in these more composite vases.

The pedestals and tripods used often as supports to the jasper vases must not be lost sight of. Their variety of form, and still more of ornament, is infinite; the latter, as in the case of the vases, passing by degrees from the simple to the complex. There appears never to have been any matching of pattern, or of precise or special adaptation of pedestals, tripods, and cippi, as supports to vases; matching going no further than colour, and some degree of similarity of ornament.²

¹ Types will be found figured in "Life of Wedgwood," vol. ii. pp. 515, 517.

² Examples will be found in "Wedgwood and his Works," plates xix. xxi. xxvi.

As a guide to the connoisseur and collector, approximations to date and design may be tabulated thus :—

The Homeric Vases. "Apotheosis of Homer," pale blue, as also pale green, reed and strap work, square plinths, Pegasus tops . . .	1782-83
Ditto, ditto. Variations of helix ornament, plinths with corners squared or rounded, Pe- gasus tops, pale blue	1786
Ditto, ditto. Pegasus tops, black jasper . . .	1790
Virgilian Vases. "Apotheosis of Virgil," pale blue, Greek ornament, helices or meander, rare	1786
Vases. Subject of bas-reliefs, "Apollo and the Nine Muses."	
These vases embrace an infinite variety of forms, from the splendid specimen in pale blue, 19½ inches high, crater form and cone top, in Sir D. C. Marjoribanks' Col- lection, or those in black jasper in the Falcke Collection, pale green, as also pink; to the latest, those in the pale blue granulated body. The Apollonian vases, as they may be styled, can be separated into the following six divisions :—	
Pale blue, average size from 10 to 13½ inches . . .	1783
Pale blue, pale green, 13 to 16 inches, Greek or- nament	1786
Black jasper, 12½ inches, mask or serpent handles, Greek ornament, very fine	1788-93
Pale blue, crater form, cone top, gilding, 19½ inches; the figures of Apollo and the Nine Muses grouped closely together	1790-95

- Three handled, pale blue, with festoons, 11 inches, square plinths 1786-95
- Ditto, light pink, 11½ inches; ditto, sea-green, with mask handles, 12 inches, floral festoons 1786-93
- Vases. Pale blue or pale green, from 9 to 12 inches. Subject of bas-reliefs, Flaxman's groups of Childhood, forms various . . . 1784-95
- Ditto. Lady Templeton, Lady Diana Beauclerk, and Miss Crewe's designs, illustrating Childhood, Maternity, and Domestic Employments; pale blue or green, sizes from 9 to 12 inches . 1786-95
- Vases. Pale blue or pale green, height from 12 to 13½ inches, with bas-reliefs from Lady Templeton's designs of "Sportive Love;" Sir Joshua Reynolds' "Infant Academy," "Venus in her car drawn by Swans," and "Cupid watering the Swans," both from Le Brun; with different enrichments, borders, handles, festoons, &c. 1787-95
- Vases. Pale blue, height 13 in. to top of handle. Subject of bas-relief, "Hercules in the Garden of the Hesperides." These vases cannot be earlier than 1789-95, as Flaxman did not model this design till August, 1787. It was first used as a tablet, and then adapted to the ovals of vases. 1789-95
- Vases. Pale blue, pale sea-green, height from 12 to 16 inches. Subjects of bas-reliefs, "Diana visiting Endymion," "Persephone,"

and the "Judgment of Paris." All extremely rare, and of the highest quality 1790-95

Vases. Pale and dark blue, pale and dark green, black, pink and lilac, 12 to 16 inches. Subject of bas-reliefs, "Achilles and the daughters of Lycomedes," from a model by Davaere . . . 1791-95

Ditto, ditto. Subject of bas-relief, "Priam begging the body of his son Hector," from a model by Pacetti; "Sacrifice of Iphigenia," "Thetis and Achilles," "Achilles and Chiron," &c. 1789-95

Some of these vases are coarse and not of the highest finish. Dark blue is a frequent colour.

In addition to these the variety of vases is infinite, especially in decoration. Almost all the finest cameos were adapted to vases, as were also festoons, borders, and conventional ornament. Examples with simple decorations are often exquisite.

The heights of the vases ranged from $7\frac{1}{4}$ inches to $19\frac{1}{2}$ inches, the general average being from $10\frac{1}{2}$ to $13\frac{1}{2}$ inches. Most of the finest vases are from 11 to $16\frac{1}{2}$ inches. A vase of $19\frac{1}{2}$ is an exceptional size.

In 1787 the prices of vases were as follows, nothing being said as to decoration:— $7\frac{1}{4}$ inches, £1 1s.; 9 inches, £1 11s. 6d.; 10 and $10\frac{1}{2}$ inches, £2 2s.; 11 and $11\frac{1}{4}$ inches, £3 3s.¹ Prices thus rose in proportion to height and elaboration of ornament. The Homeric Vase presented to the British Museum was, as we have seen, valued at twenty guineas; and prices doubtless rose above this sum, where the size was larger and bas-reliefs and borders

¹ Invoices, Oct. Dec. 1787. Mayer MSS.

were elaborated in finish and detail. Thirty guineas may have been the ultimatum price of an extremely fine vase; a price often trebled and even quadrupled in our day.

The year 1795 is given merely as a provisional limit of manufacture. For full ten years, perhaps more, after that date, there can be no doubt that many extremely fine vases were manufactured, for the same superintendents, workmen, materials, and models were at Etruria. But after 1796 or 1798 the same forms, subjects, and styles were reproduced, rather than those introduced which were entirely new in character and design.

In his selection of these vases the collector must apply every test of genuineness. Touch here will lend great aid. In choice examples his finger will find velvety softness, not the slipperiness of glass or glaze. Whatever may be the ground colour, the three or four blues, light, darker, or olive green, black, pink or lilac, each will be fine and distinct. The white of the reliefs will be clear, whether dead, yellowish, or faintly blue. Every ornament will be duly balanced, even if style be mixed and heterogeneous. The undercutting, always an excellent test, will be beautifully perfect and of sufficient depth; the finish delicate.

The nuts and screws must be observed. The former are often new, the original nuts having been worn out. But the screws, though often found rusty, ought, saving in exceptional cases of wear and tear, to be old. The presence of a little plaster of Paris to steady the old fastenings is no objection. But where nuts and screws are alike new, where there is much glaze, or on the other hand harshness of surface, and where the reliefs have a dirty or chalky appearance, there is almost always ground for suspicion and rejection.

The name "Wedgwood" is always clearly impressed in small capitals; and the figure 3 and the letter O, sometimes together, sometimes singly, mark some of the finest vases. Three capital letters in combination betoken vases manufactured since 1843.

At the present date, March, 1875, the finest specimens of the jasper vases are to be found in the following Museums and Collections:—the Mayer Museum, Liverpool; South Kensington Museum; Museum of Practical Geology, Jermyn Street; and in the private collections of Sir D. C. Marjoribanks, Bart., Guisachan, Perthshire; Dr. Hooker, P.R.S., Royal Gardens, Kew; Dr. Sibson, F.R.S., Brook Street, Hanover Square; Dr. Braxton Hicks, George Street, Hanover Square; Isaac Falcke, Esq., Vine Lodge, Addlestone, Surrey; John Bragg, Esq., Hamstead, near Birmingham; H. G. Bohn, Esq., North End House, Twickenham; and the late John Augustus Tulk, Esq., Firfield, Addlestone, Surrey. Other fine examples are scattered in various directions. It is said that her Majesty the Queen possesses some fine jasper vases; and not a few enrich the cabinets and drawing-rooms of the nobility.

Wedgwood made single figures in his fine white jasper. In an invoice of October, 1787, those of Mercury and Jupiter are entered, each at the price of two guineas. There were probably others, but all are now extremely rare; indeed many are unknown.

The jasper ware of Turner and the two Adams is easily distinguishable from that of Wedgwood. Both are often extremely fine; but Turner's blue has a yellowish tint, and there is much originality in his reliefs; particularly borders and edgings. The Adams copied more closely, not only colours, but form and design; but they shared the fate of all copyists—of never quite equalling their great master.

THE BARBERINI VASE.



HIS celebrated relic of antique art was brought to this country by Sir William Hamilton in December, 1784, and sold by him shortly after to the Dowager Duchess of Portland. It continued in her possession till her death in the following year, July 17, 1785. A year later, at the sale, in Privy Gardens, Whitehall, of the contents of her museum, it was bought by her son, the Duke of Portland, at the price of £1029,—the sale extending over thirty-five days, the vase being the last of 4155 lots.

Its fame, through the *Ædes Barberinæ*, the works of Bartoli¹ and Montfaucon,² the published travels of Brevil and Misson, and the reports of countless connoisseurs and men of letters, had long preceded it. It had been discovered in the seventeenth century, some time between the years 1623 and 1644, during the pontificate of Urban VIII. (Barberini), beneath a mound of earth called Monte del Grano, about three miles from Rome, on the road to the ancient Tusculum. It was enclosed in a sarcophagus of excellent workmanship, and this in a sepulchral chamber. An inscription on the sarcophagus, which was also covered with fine bas-reliefs, showed it to have been dedicated to the memory of the Emperor Alexander Severus and his mother Julia Mammæa, both of whom were killed in the year 235, during a revolt in Germany. The vase—in height 10 inches, in diameter in the broadest part 7 inches

¹ "Gli Antichi Sepolcri," 1704.

² "L'Antiquité Expliquée," Paris, 1719-1722, 1724, vol. v. b. ii. c. vi.

—was deposited in the library of the Barberini family, and the sarcophagus in the Museum of the capital. For considerably more than a century the vase remained in the same place and possession; but about 1782 it was sold by the then head of the Barberini family to Sir William Hamilton, and by him, a little later, brought as seen to this country.

Wedgwood, who possessed a copy of Montfaucon's great work, in which was a plate of the vase, had, prior to its arrival in this country, made some attempts to copy it; and the indifferent quality of the plate led him to believe that he should not merely copy but excel the original. Learning, upon the death of the Dowager Duchess, that the vase was likely to be sold, he opened negotiations with the Duke of Portland for its purchase; but these ended in an arrangement that the Duke should purchase and then lend the vase for Wedgwood to copy. The vase, therefore, three days after its sale, passed into his hands, July 10, 1786.

The material of which the vase was composed had, by Montfaucon and others, been considered to be a precious stone; but Wedgwood soon discovered that it was glass, the ground being a dark blue, so nearly approaching black as to appear of that colour, except when held in a strong light. On this had been fused a thick layer of white glass, which was then cut into the required designs by the skill and infinite patience of the gem engraver. The excellence of the workmanship and beauty of the design soon convinced Wedgwood that his previous confidence was premature,—that it was not easy, even if possible, to copy such a masterpiece; and that, if artists of sufficient skill could be found, £5000 would not be more than a sufficient price for the execution of such a work. His materials, too,

were in a measure against him, not affording that amount of light and shade needful for fine effect.

He consulted Sir William Hamilton as to methods of procedure, "for various patrons had urged him to make copies of the vase by subscription, and honoured him with their names for that purpose. He did not admire the form of the vase; there had been palpable slips of the artist's attention, both in drawing and execution, and most of the figures had their surfaces partially decayed by time. When these figures were moulded from, might the artists venture to restore their original smoothness, with care to preserve the drawing? or let the copies pass deficient, as time had left the original?"

To these remarks and enquiries Sir William Hamilton replied: "It gives me much satisfaction to find that the Barberini Vase not only remains in England, but is in your hands, as I well know that no one can make a better use of it. The person I bought it of at Rome will do me the justice to say, that the superior excellence of this exquisite masterpiece of ancient art struck me so much at first sight, that I eagerly asked, 'Is it yours? Will you sell it?' He answered, 'Yes; but never under £1000.' 'I will give you a thousand pounds;' and so I did, though God knows it was not very convenient for me at that moment, and the business was concluded in a moment. Except the Apollo Belvedere, the Niobes, and two or three others of the first-class marbles, I do not believe that there are any monuments of antiquity existing that were executed by so great an artist; and I have no doubt of this being a work of the time of Alexander the Great, and was probably brought out of Asia by Alexander, whose ashes were deposited therein after his death. You have seen so well into the difficulties you will have to encounter, if you

attempt an exact copy of this vase, that I have really nothing to add to the reflections you have made on the subject, and I much approve of your beginning with the most simple copies; and I much approve likewise of your making copies of single figures, and even of the heads; in short, you cannot multiply this wonderful performance too much, but I am convinced, as you say, that an exact copy of the vase, finished by the engraver, would be too expensive to find a purchaser in Europe. I admire your enthusiasm on the frequent and close examination of the vase, and am happy that its superior merit is felt by some few in England. I saw it every day for above a year, and protest I admired it more and more. You are very right in there being some little defects in the drawing; it would, however, be dangerous to touch that, but I should highly approve of your restoring in your copies what has been damaged by the hand of time. The side where the female figure has a torch reversed is perfectly preserved, and the other should be made as like it as possible. I should have thought my friend Flaxman would have been of use to you in your present undertaking; for I must do him the justice to say, I never saw a bas-relief executed in the true simple antique style half so well as that he did of the Apotheosis of Homer from one of my vases, and one of which you were so good as to send me If you could, instead of sky blue, make your ground look like an onyx, as in the vase itself, it would be better, for there is no natural stone of the sky-blue colour. Unless you hold up the Barberini Vase to the light, it appears to be of a real onyx, and was long mistaken for one. I most heartily wish you success in your present arduous task. Follow your own judgment, for I am sure no one can see clearer into the merits of the original and the difficulty of copying it than I do.

I think with you the form might be more elegant, and I would try one more elegant, but it must be simple.”¹

The result of these various deliberations seems to have been the resolution to copy the vase in all particulars of form, colour, and design, except so far as in relation to the latter, the restoration of surfaces decayed by time. For the next three years Wedgwood, ably assisted by Henry Webber, his chief artist and modeller, as also by William Hackwood, William Wood, and others, was busy with the designs for the bas-reliefs, and with trials for body, colour, and polish. In relation to those for colour,—which eventually very fine, was a mixture of blue and black, and then dipped in black,—he owed a great portion of his ultimate success to the skill of his second son Josiah, who, scientifically and practically, was one of the best potters of his time. Several of these trial pieces for body, colour, and polish are still in existence.

Meanwhile, following the example of the French and Italian savants, the English critics—Dr. Erasmus Darwin, Dr. King, Mr. Greville, and others—were discussing the subjects of the bas-reliefs, as also the age and place of production of the vase. They differed on all points, and arrived at no satisfactory conclusions. An eminent classical scholar and art critic of our own day—Mr. King, of Trinity College, Cambridge—considers that one of the groups represents Peleus approaching Thetis; but it is, on the whole, perhaps safest to conclude, that the subjects of the bas-reliefs are simply a heathen and poetised allegory of the trials of human life and its close. Such vases, as in the case of the Greek encaustic vases pre-

¹ This extremely valuable letter has come to light since the publication of the first edition of the “Life of Wedgwood,” 1866-1867.

pared for the Olympian games, may have been designed with a view to a general purpose, rather than a particular one. Of the vase itself, if it does belong to the best period of Grecian art,—that of Phidias,—it may have formed a portion of those innumerable spoils, which we learn from Livy, Plutarch, and other writers, were poured into Rome as proofs of subjugation and conquest. The Greeks, in their best age, excelled as artists in glass; while the Alexandrians, when Rome was in its glory, supplied the most matchless specimens in glass and paste the world had yet seen. Wedgwood discovered that the Portland Vase had been previously broken and repaired, as also that the bas-relief head which forms the bottom had belonged originally to some other vase or fragment of antiquity, and that it had been ground down and then inserted by processes far inferior to those used by the original artist. A mould of the vase was made by Pichler, the gem engraver, while it was in the possession of the Barberini family; and from this, on its first arrival in England, a certain number of copies were taken in plaster of Paris by Tassie, who afterwards destroyed the mould.¹

Much of the modelling work must have been done in London, for the original vase was not sent down to Etruria till December 22, 1790. In the interval, Webber had

¹ Of these, which are now extremely rare, one is in the possession of Dr. Kendrick, of Warrington, and since the serious injury to the original a few years ago has become of great value.

In 1810 the original vase was deposited in the British Museum by the Duke of Portland, who was one of the trustees. There it remained till the 7th of February, 1845, when it was smashed to pieces with a stone by a man named William Lloyd. The pieces of the fractured vase were, however, put together afterwards in a very complete manner, and then repaired. It still exists in the Museum, but is not now shown to the public.

spent more than a year in Rome. Returning to Etruria in 1788, he went probably to work again upon the vase; though in July, 1789, no perfect copy had been effected. "The prospect, however, brightens upon me," wrote Wedgwood at that date to Lord Auckland, then ambassador at Madrid; "and after having made several defective copies, I think I begin to see my way to the final completion of it." Three months later his hopes were rewarded. The first perfect copy was accomplished and sent to Derby, to Dr. Erasmus Darwin.¹ Whether other copies followed is unknown; but by the close of April, 1791, one of the finest till then or subsequently made was brought to London, and, after being shown to Queen Charlotte by her reader and secretary, M. de Luc, it was placed for some days in the rooms of the Society of Antiquaries, and while there, its entire similitude to the original was certified by Sir Joshua Reynolds. Upon its removal thence to Greek Street, tickets to view it were issued. Persons of the highest rank and position availed themselves of the privilege; and when the show was closed, it formed the gem of a rich assortment of ornamental goods taken abroad by Josiah Wedgwood the younger and Mr. Byerley. Their passport was signed on the 24th of June, 1791, and on the 2nd of July they reached their first point of destination—the Hague. Here, through the friendship of Lord Auckland, the vase was shown during a private interview to the Prince Stadtholder and the Princess of Orange, and afterwards, at a breakfast given by Lady Auckland, again to royalty and the chief people of the Hague. The vase excited universal admiration. Men whose lives had been

¹ Still in the possession of his grandson, Reginald Darwin, Esq., of Buxton.

passed amidst the fine arts declared it to be a masterpiece, as also that no other manufacture in the world could pretend to such a high degree of perfection. Lord Auckland was equally enthusiastic. He considered the work a subject for national pride, and an honour to the English ambassador who had occasion to show it. From the Hague the travellers proceeded to Amsterdam, and thence to Hanover, Berlin, and Frankfort. At Berlin the vase was shown to the royal family, but in spite of generous hospitality and lavish praise, subscribers were few. No price had yet been named, for Wedgwood himself could hardly fix it. On this point he wrote to his son:—"I do not yet know what to say about the price. I have not yet been able to make another good one. I have tried five more since you left us, but not one near so good as that you have; so that unless we are more successful, £50 is too little to save us from loss. Perhaps it would not be amiss to say this to some of the noblesse. However, there is no appearance at present of it being at all prudent to fix the price at less than £50. What encouragement is there for the moderns to attempt the production of such works, if their patrons refuse to pay one-twentieth part of what the ancients paid to their artists?" Of the fine copy which thus accompanied the travellers, the injunctions not to part with it were most stringent. "I do not know whether I have told you in so many words," wrote Wedgwood to his son, "that you must not on any account part with the vase, but bring it back with you. It will be necessary to keep this identical one, that I may be able to confront gainsayers with it. We have not yet made one so fine as yours." Though thus preserved the identification at the present day of this precise copy is not without doubt. Evidence and probability are much in favour

of that in the possession of Wedgwood's grandson, Francis Wedgwood, Esq., Barlaston Hall, Staffordshire. Its velvet-lined case was in existence some thirty years ago; and the accompaniment of Sir Joshua Reynolds' certificate of resemblance stands for little in favour of the Tulk copy, as these certificates are *printed* documents, of which one accompanied every authentic vase when sent to its purchaser.

As early as May, 1789, twenty copies of the vase had been subscribed for,—and this number was ultimately increased; but from the difficulties attending the various processes, and their great cost, it is probable that not more than twenty were made in Wedgwood's life-time, and even these were not all of an average degree of merit. Nor were they all exactly similar; some of the vases being “made with the white, without any blue in it, and some with the yellow-white, as different people have different tastes.”¹ Thus, there is a considerable variation in several of the best copies extant. The average height is that of the original antique vase, namely, 10 inches; but copies of 12 and 14 inches are known. That in the Bragg Collection has an extremely high polish; the vase in the Tulk Collection is very free from black shadows on the figures; on the other hand, that in the Falcke Collection has much shadow. Whether this effect belonging to the last-named vase is intentional or not is unknown. It probably is, as it is the means of giving great relief to the figures, which without the shadow do not stand out so finely.

How many really fine copies of the Barberini Vase were made is unknown. Parkes, the writer on the “Chemistry of Pottery,” says fifty, but his statements are often very inaccurate; and he appears to have had few, if any, original

¹ Mem. from London to Etruria, May 9, 1790. Mayer MSS.

documents to refer to. The manufacture of copies was continued long after the elder Wedgwood's death; and there is every reason to suppose that they were quite equal to any previously made. With the exception of Webber, all the same artists were employed at Etruria, the moulds were preserved, and Josiah Wedgwood the younger, to whom in a great measure the previous successes in producing an appropriate body and true colour were due, was at the head of the manufactory, and could be referred to if difficulties arose. In 1797, Dr. Beddoes, of Clifton, either bought or was presented with a copy, and in October, 1800, the original antique was again received on loan from the Duke of Portland. Of the copies which followed, one was presented to the French Republic, and another to Thomas Poole of Nether Stowey, in Somersetshire.

Among the names of the first twenty subscribers were those of the Earl of Mansfield, Lord Auckland, the Trustees of the British Museum, Sir Joseph Banks, and probably Sir Watkin Williams Wynne, Sir Joshua Reynolds, Matthew Boulton, and John Flaxman. In October, 1793, Dr. Robert Waring Darwin of Shrewsbury purchased a fine copy. This ultimately passed into the hands of his son, Charles Darwin, Esq., F.R.S., the eminent naturalist, who parted with it to the nation, and it is now to be seen in the Museum of Practical Geology, Jermyn Street, St. James'. In 1798, Richard Lovell Edgworth bought a copy. The price charged to these original subscribers and purchasers probably differed, varying from £30 to £50; for we find in a memorandum made in 1798, that copies without a blemish sold at thirty guineas, and those with a few flaws, at twenty-five guineas each.¹

¹ Mens. Mayer MSS. "Group of Englishmen," p. 176.

Up till recent years original copies did not retain this price. At the sale of the Tulk Collection, in 1849, a copy sold for £20. This vase was bought in by the Tulk family, and is now at Firfield, Addlestone, Surrey. The copy belonging to Samuel Rogers, the poet, sold for fifty guineas. Since then prices have greatly advanced. In May, 1872, a copy in the Purnell Collection sold for £173, and a higher price would now be probably obtained.

At this date,—March, 1875,—the list of original copies of the Barberini Vase is, so far as known, as follows:—

Collections.	Copies.
British Museum	1
Museum of Practical Geology, Jermyn Street, London	1
Museum, Dresden	1
Museum, Rome	1
Mayer Museum, Liverpool	1
Earl of Mansfield, Hampstead	1
Sir D. C. Marjoribanks, Bart., Guisachan, Perthshire .	2
The late J. A. Tulk, Esq., Addlestone, Surrey . . .	1
Isaac Falcke, Esq. do.	1
Francis Wedgwood, Esq., Barlaston, Staffordshire .	1
Henry Durlacher, Esq., London	1
The late Henry T. Hope, Esq.	1
J. Jones, Esq.	1
Robert Spence, Esq., North Shields, Sunderland ,	1
John Bragg, Esq., Hamstead Mount, Handsworth, Bir- mingham ¹	1
Richard Poole King, Esq., Brislington, Bristol ² . .	1

¹ This is believed to have been the property of Boulton, and afterwards of Murdoch. It was then for many years in the possession of M. Jeannest, the eminent designer and modeller for Messrs. Elkington & Co., from whom it was purchased by the present owner.

² This copy was the one presented by the Wedgwoods in 1802 to Thomas Poole of Nether Stowey.

Minton Campbell, Esq., M.P.	1
Reginald Darwin, Esq., Buxton	1
Clement Sneyd Kinnersly, Esq., Highfield, Uttoxeter	1

 20

This list is far from complete; but we have here only twenty copies. Others have doubtless perished by accident, and in such conflagrations as those of the Louvre, Wynnstay, and Crewe Hall. The number of original copies extant cannot add greatly to this list; for not more than fifty were ever manufactured, if even so many,—the period of manufacture occupying about twenty-one years, namely, from 1789 to 1810.


But it must be recollected by the collector and connoisseur that inferior copies, technically known as “wasters,” are extant; and that copies of various sizes, many of them very admirable, have been produced through a long period both in dark and pale blue jasper. No vase has been more hackneyed or pirated, both at home and abroad; and copies are to be found in almost every body and every size, some of which are coarse and even grotesque.

It is naturally the ambition of each wealthy collector to obtain an original copy of the Barberini Vase,—but his chance becomes rarer every year, and there is little doubt but that prices will gradually increase. Our local museums, if in wealthy districts, will seek to procure this *chef-d'œuvre* of Wedgwood's skill; and our colonial museums have yet to be formed, and draw—possibly reckless of cost—fine art specimens from the mother country. The demand is therefore great—the supply most limited. But when a copy *is* in the market, the wealthy connoisseur must not begrudge a good price; for his collection is

otherwise incomplete. If not well acquainted with all the distinguishing signs, technical and artistic, of original copies, he can study the Darwin copy in the Museum of Practical Geology, Jermyn Street, St. James's, London, or obtain the assistance of an expert. The height of genuine copies is usually 10 inches, the body a faintly bluish black, the polish more or less, but always exquisite; the bas-reliefs delicate in colour, silky to the touch, beautifully undercut at the edges, and pared and ground down by the modeller and lapidary to the body colour, so as to produce all that was required of light and shade. Counterfeits and imitations have none of these characteristics, although size and design may be accurately copied.

Recent examination has shown that some fine copies of the Barberini Vase are numbered. Mr. Falcke's copy has the numeral 4 first marked in pencil and then burnt in. A copy in the possession of Mr. Rickman has No. 7 in pencil marked upon it; and Mr. Phillips, silversmith and jeweller of New Bond Street, has a copy numbered 8 in pencil on the lip. Sir D. C. Marjoribanks' copies are said to have marks. But most of the copies given in the list of possessors have no marks whatever. It is not improbable that the marked copies belong to the second period of manufacture, that of 1800.





Game of Chess

The Chessmen.

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ments remaining white.¹ The form of the base varied, being oval, round, or square. In an invoice of Dec. 6, 1787, the various figures—king, queen, knights, men, bishops, castles—are charged 3s. 1*d.* each, the figures being blue, green, as also white,—“old model, oval base.”²

Original sets of the Chessmen still remain, and are very valuable. They are to be recognized by their exquisite finish, detail, and fine colour, and are perfect gems of art. Copies from the old moulds are still made at Etruria.

It is unknown if Wedgwood made chess-boards. It is not improbable. At a later day, cribbage-boards in pale blue jasper, with floral and other reliefs in white, were produced at Etruria. There is an elegant specimen in the Bowker Collection.

Wedgwood greatly improved inkstands and ink-vessels of all kinds. His scientific knowledge enabled him to construct them upon true principles. By means of a small opening in the ink-cistern, stopped with an air-tight plug and a conical tube communicating at bottom with the cistern, he prevented the ink from coming into deteriorating contact with the atmosphere. It was thus prevented from evaporating, growing thick, and spoiling. The simple inkstands made in cream ware, brown ware, and basaltes, and ranging in price from sixpence to eight shillings and sixpence, had a great sale in booksellers' shops. More complex inkstands, with sand-boxes, wafer-boxes, &c., forming various kinds of useful and ornamental *écritoires*, were made in jasper, as also in basaltes. The form and decoration of these were infinitely

¹ In Mr. Franks's fine Collection, are two original sets of Chessmen, one pale green, the other pale blue.

² Mayer MSS.

varied. Their price was much higher, and usually their construction was less scientific in principle. The collector will find several charming specimens of these more ornate inkstands figured in the "Life of Wedgwood," vol. ii., and "Wedgwood and his Works." In the writer's possession is a charming example, red on black, in the form of an antique lamp. Referring to the simplest and cheapest inkstands, Mr. Gladstone said, in his memorable speech at Burslem, on laying the foundation-stone of the Wedgwood Institute, October 26, 1863: "There are certain circular inkstands, by Wedgwood, which are described in the twenty-first section of the Catalogue. It sets forth the great care which had been bestowed upon the mechanical arrangement, with a view to the preservation of the pen, and the economical and cleanly use of the ink. The prices are stated at from sixpence to eight shillings, according to size and finish. I have one of these; not, however, black, like those mentioned in the Catalogue, but of his creamy white ware. I should guess that it must have been published at the price of a shilling, or possibly even less. It carries a slightly recessed upright rectilinear ornament, which agreeably relieves a form otherwise somewhat monotonous. But the ornament does not push this inkstand out of its own homely order. It is so graceful that it would not disgrace a cabinet, but so plain that it would suit a counting-house. It has no pretension,—all Wedgwood's works, from the lowest upwards, abhor pretension."

Wedgwood took great pains, by means of travellers and agents, to scatter his more useful class of inkstands broadcast over the United Kingdom, Ireland, North America, and the continent. At one period they had a vast sale, and generally superseded less elegant contrivances in wood and

metal. At Christie's Sale in December, 1781, a vast number of inkpots and *écritoires* were sold at good prices. Most collections have a few choice examples.

Both these articles were made in great variety, the latter especially. These appeared as early as the Whieldon-Wedgwood period in the form of melons, pine-apples, and quinces, and were subsequently much improved. Classical and Cinquecento forms and ornamentation supplanted the realistic, and the variation in both was extraordinary. Toilet-boxes were made in the crystalline terra-cotta, basaltes, and jasper bodies, and were often delicate and even exquisite ornaments. They were intended to hold pins, patches, pomatum, rouge, knots, tassels, bows, gloves, filaments of gold and silver, ruffles and strips of exquisite lace, buckles, brooches, rings and other articles of jewellery, and general knick-knacks. Their prices ranged from one to about twelve shillings; but the average was about three-and-sixpence. Toilet-boxes appear frequently in the invoices of ornamental goods; and after 1787 they were made chiefly in jasper; and still later in red on black.¹ From causes not easily explained, but probably those of breakage, misuse, and change of fashion, toilet-boxes are among those articles almost lost to our generation; though well remembered by those whose memories can travel back to the toilets and bedchambers of their grandmothers. Specimens are, however, no doubt extant, and may yet turn up in country sales and London auction-rooms. Modern Etruria might revive with excellent effect these elegant necessaries of a lady's dressing-table.

Paint-boxes are also very rare. The great improvement

¹ There is a lidless but beautiful specimen in the Graham Collection.

in the preparation of water-colours renders them unnecessary to our generation; for ladies have no longer to grind and mix their own colours. It was different eighty or eighty-five years ago; and Wedgwood provided for all the needs of water-colour painting, by introducing into one elegantly fashioned and decorated receptacle, palette, mixing saucers, and minute pestle and mortar for colour-grinding. There is a choice specimen of a paint-box in the Bragg Collection.¹ Its height is 4 inches. Ground light black, with pale buff dots and lines. Lid with tooling, and buff lines rayed to centre. Elegant knob to lid. Within is a perforated tray, with tiny saucers to hold the various colours when ground and moistened. A minute pestle and mortar belong to the box; and the whole gives remarkable evidence of Wedgwood's attention to, and perfection of, details. These paint-boxes were at one time very common and cheap, but are now rarely met with. A large number of various kinds were disposed of at Christie's Sale in 1781. No price can be given, as they were sold in lots with *écritoires* and ink-pots.

These drinking-cups were exact copies from the antique; some from specimens in the British Museum, others taken from the illustrated works of Sir W. Hamilton, Count de Caylus, Montfaucon, and other writers on ancient art. They were made as early as 1774, chiefly in basalt; the rims being usually edged with silver. Pollard the engraver mounted many of these articles. It is not improbable that some copies were encaustic-painted after the manner of the antique. In the Barlow Collection, now dispersed, was a nice copy of a rhyton, in

Rhytons or foxes' heads. Sportsmen's and Druidical drinking mugs and cups.

¹ Illustrated in "Wedgwood and his Works," plate xxviii.

the form of a fox's head, mounted in silver. It was black, the paste thin and fine, the finish delicate. It sold for £2 15s. In Christie's Sale Catalogue no rhytons appear; only "Druidical Mugs" and "Sportsmen's Drinking Cups." The former were probably after the manner of "Toby Fill-pot Jugs;" the latter made in glazed brown ware, on which was impressed in high relief the pursuit of the hare or fox by hounds and huntsmen. The average price obtained at Christie's Sale was about 2s. 8d. per mug and drinking-cup. Punch-pots, with bas-relief figures, and others fluted, were also in this celebrated sale.

The long clay or Broseley pipe was that most popular in Wedgwood's time; Pipes and pipe-heads, snuff and tobacco canisters. yet in an ornamental sense he greatly improved this article. His labours were chiefly in connection with pipe-heads, the smoke being drawn through a reed. There are pipe-heads in basalt, plain or with reliefs, in red on black; and frequently splendid ones in the jasper body, the colour being generally pale blue, the reliefs classical or floriated. In Christie's Sale Catalogue, pipe-heads for using with reeds, and snuff or tobacco-boxes are mentioned, "four snuff or tobacco-boxes and six pipe-heads" selling for 14s. Wedgwood also made Hookah vases, and the manufacture was continued during the second period, chiefly for exportation to the East. They were usually made in jasper, and elaborately decorated, the metal appendages being silver or silver-gilt. There is a fine example in a collection at Huddersfield, and one,¹ we believe still finer, in that of William Bragg,

¹ Two others, one with sage green and the other with chocolate-coloured groups of figures and ornaments, are in the collection of John Bragg, Esq., Hamstead, Birmingham.

Esq., of Sheffield, which was brought from the East. Till quite recently these Hookah vases were generally mistaken for lamps. The Mayer Collection, Liverpool, contains several varieties of pipes.

Silver and gold lustre wares. The copper-glaze or gold bronze ware took its rise from a receipt given to Wedgwood by Dr. Fothergill in 1776. It was first tried by Bentley with great success. Upon hearing this, Wedgwood wrote:—"The Doctor's idea was to apply it to frames, but I trust some more profitable purpose may be secured by this discovery." He took the matter in hand, made experiments, and the results were shown in numberless articles of great beauty. In Mr. Bohn's Collection are some choice specimens of gold lustre ware, and in the Bragg Collection, Hamstead, Birmingham, is a honey-cup of great simplicity and beauty. It was bought in Russia. It is figured in "Memorials of Wedgwood," plate xxviii. The gold lustre was chiefly applied to tea-pots, cream-jugs, and other small tea-table articles.

Silvered ware, namely, a pattern of dead or burnished silver upon a black earthenware body, dates from about 1791. It was first discovered or applied by Thomas Wedgwood, the great potter's youngest and most gifted son. It was chiefly used for the decoration of tea-trays, salt-cellars, and jugs. A unique example of a tea-tray in silvered ware is in the Falcke Collection.¹ Specimens are very rare. After the commencement of the present century lustre-wares were generally made throughout the Potteries.

¹ Figured in "Life of Wedgwood," vol. ii. p. 565.

Eye-cups. These delicate little articles for eye-bathing were usually made in a variegated crystalline body. Little is known of them.

Tea-trays and déjeuner trays. Trays made in mahogany, sandal, satin, and other ornamental woods were sold at Wedgwood's show-rooms both in Newport Street and in Greek Street, Soho. They were often elaborately carved. He made various-sized trays in almost every body, and of almost every form—round, square, oval, elongated, and octagonal. Small trays in basaltes, fluted or engine-turned, and at a later day decorated with reliefs, were often charming objects. There were encaustic painted trays; and trays in cream ware, often of a high tint, were generally enamelled or printed with the same patterns as the services to which they belonged. Some cream-ware trays were simply fluted. In jasper they became exquisite objects of art. Pale sea-green or olive-green, pink, lilac, slate, light blue, medium blue, and mazarine; each colour was fitted to receive the most delicate reliefs. Flaxman's ribbon and rayed borders were adapted to their fine curves, as were also the more purely Greek ornament of the meander and helix. Many of these déjeuner trays and their services are extant. In the Gladstone, Mayer, Falcke, and Bragg Collections are some most choice examples. Referring to his own service, Mr. Gladstone said in his well-known speech, "I have a déjeuner, nearly slate-coloured, of the ware which I believe is called jasper ware. This seems to me a perfect model of workmanship and taste. The tray is a short oval, extremely light, with a surface soft as an infant's flesh to the touch, and having for ornament a scroll of white ribbon, very graceful in its folds, and

shaded with partial transparency. The detached pieces have a ribbed surface and a similar scroll, while for their principal ornament they are dotted with white quatrefoils. These quatrefoils are delicately adjusted in size to the varying circumferences; and are executed both with a true feeling of nature and with a precision that would scarcely do discredit to a jeweller."

Trays both in basalt and jasper are desirable objects to the collector. The name "Wedgwood" is always finely and clearly impressed upon them, and with or without the figure 3 or the letter O. Occasionally both appear together. All the most rigid tests of fine quality should be applied prior to purchase. Prices are often high.

Black ware on which small flowers and coral-like branches and leaves were painted, as also sometimes printed, is referred to in invoices as early as 1774. Specimens are now rare. This style of decoration was chiefly applied to tea-pots, cream-jugs, small flower-pots, and things of that kind. It must be carefully distinguished by the collector and connoisseur from the gaudy black painted ware of the period 1807-1812. On this last, which is still commonly met with, and not worth much, large and gaudily painted flowers, such as the peony and chrysanthemum, appear under a high glaze. Oriental patterns were also printed as well as painted in this style, and applied to dinner services. An extremely handsome service of this character, painted and gilt, was made for Dr. Robert Waring Darwin, of Shrewsbury, in the winter of 1807-8. It is now in the possession of Dr. Hooker, President of the Royal Society, Royal Gardens, Kew. Connoisseurs and

collectors will see these more gaudy patterns exemplified in "Memorials of Wedgwood," plates xvi. and xxvii.

Mortars, chemical vessels, and wine-coolers. Wedgwood perfected his mortar material in 1779; and soon after that date his mortars and pestles of various sizes were introduced at Apothecaries' Hall, and, from the test they withstood there, soon acquired a fame which has lasted to the present day. The mortars and pestles in use prior to this admirable invention were made either of marble or brass; both of them substances liable to abrasion and corrosion. The mortar material was also used for crucibles, retorts, evaporating baths, and other vessels useful to the philosopher and chemist; and after the introduction of calico printing in Lancashire, a large demand for them sprang up. They were also greatly used in the Shropshire and Staffordshire iron works.

Wine coolers, upon the principle of absorption and evaporation, were introduced some time prior to 1787. Of these, which were usually of pale red colour, in fact a sort of unglazed rosso-antico, many were elegant in form, and embossed with patterns, such as the vine and vine leaf. There is a charming specimen in the Sibson Collection.

Brown ware, glazed and unglazed. Pies, tarts, and aerated water bottles. Excellent brown glazed ware was made at Etruria; and during the period 1795-1802 it was, through the scarcity and high price of food, brought greatly into use. It was made in the forms of artificial pies and tarts. Some were merely dummies; but the larger number—as those representative of game, pork, and other standing pies—were hollow receptacles for less savoury and dainty viands than what they outwardly

betokened. Thus, what might wear the semblance of a partridge or chicken pie would contain some such simple mess as furrnety or rice; and what appeared as a delicate tartlet, with a lattice work of crust over, might show beneath it nothing more expensive than stewed fruit. Many of these curiosities of a famine-period are still extant in collections of Wedgwood ware. The mere dum-mies have a very artificial look; but the raised pies might pass, for what they seem, with those whose eyes are not critical or but indifferent. It would be curious if the idea of these articles first arose from Richard Lovell Edgeworth, for in a letter of his to the elder Wedgwood, written in 1786, he says:—"I think oval baking dishes for meat pies in the shape of raised paste pies, with bunches of grapes, &c. &c., on their outsides, made of cane-coloured ware, not glazed, but nearly as possible the colour of baked paste, would be saleable articles. If any should be made, be so good as to send me half a dozen. They should have covers."¹ Whether this description and order induced the elder Wedgwood to make articles of this appearance is not certain. They are not to be observed in any bills till 1795, but after that date frequently. Thus, in an account of J. H. Astley, Esq., June 29, 1801, "A Raised Pie" is charged 12*s.* 6*d.* They continued in favour for a considerable period. Lord Cockburn, in "Memorials of his Times," has an interesting notice of this manufacture:—"In the year 1795 and 1796 there was a greater dearth than has ever since visited the British Islands. . . . Then was the triumph and first introduction of public kitchens, Count Rumfords and

¹ Edgeworth MSS. A drawing is attached to this description.

cooking committees. Chemistry strained itself to extract nutriment from everything. One ingenious sacrifice in wealthy houses was to produce an appearance of wheat at table without the reality. So dishes were invented which in shape and colour resembled the forbidden articles, and the knife often struck on what seemed good pie crust, but was only clay."


About 1802, and subsequently, stone-ware bottles in various forms were made for William Henry, of Manchester. He was a chemist of great inventive and practical ability, and first introduced, if not invented, aerated and other artificial waters.

China. Champion's patent, for the sole use of certain Cornish clays, restricted the elder Wedgwood from making porcelain; though it was often with difficulty he kept his fine white wares from assuming both its appearance and texture. Thus it was never made at Etruria in his life-time. But about 1805-1806, the manufacture of soft porcelain was begun at Etruria, and continued till about the middle of 1815, when it was given up; and henceforth Spode executed any matches for customers. Among the last articles made of porcelain at Etruria were some bowls for the Marchioness of Lansdowne, which were decorated with an exquisitely enamelled pattern—hawthorn buds and leaves, varied by red and green lines. In the same year, a china dinner-service was prepared for the Rothschilds in truly oriental taste. Its decoration was "blue and gold diamonds, surrounded by blue triangles, edges of the articles in gold."¹ Indeed, throughout the whole period porcelain was made at Etruria, some very fine

¹ Mayer MSS.

enamel painting was effected. A coffee-can and saucer in the possession of Sir D. C. Marjoribanks, Bart., and on which birds are painted, rival both in design and colouring the best productions of Chelsea or Sèvres. Such patterns as birds, feathers, and flowers, were chiefly confined to china, tea, and dessert services. Specimens of every kind are now scarce; but some will be found in the Gladstone, Marjoribanks, Mayer, Falcke, Bohn, and Jermyn Street Collections.

CREAM-WARE SERVICES.—ENAMELLED AND PRINTED PATTERNS.

N order to insure a wide-spread knowledge of his beautiful table-services, whether plain, enamelled, gilt, or printed, as also the general improvements he had introduced into the entire range of earthenware intended to supply the needs of daily life, Wedgwood, about 1767-1768, struck out the very ingenious idea of pattern or show boxes. These were small boxes of two or perhaps more sizes, neatly fitted with compartments, lined with green baize, and secured by lock and key. They generally held seven plates of different patterns, and were sent to dealers and merchants all over the world; and frequently so beautiful were their contents in finish, form, and colour, as to strike the beholder with an intense admiration. A List such as the following was enclosed in each box, as also a Book of Prints showing the various forms; but all copies of the latter have apparently utterly passed

away, except for an odd sheet or two in the Mayer Collection of MSS. This is the more to be regretted, as these prints were, after 1781, drawn and engraved by William Blake, the artist.

A CATALOGUE

Of the different Articles of QUEEN'S WARE, which may be had either plain, gilt, or embellished with Enamel Paintings, manufactured by JOSIAH WEDGWOOD, Potter to Her MAJESTY.

A SERVICE of QUEEN'S WARE, of a middling size, with the lowest *wholesale Price*, at Etruria, in Staffordshire.

		<i>s.</i>	<i>d.</i>	£	<i>s.</i>	<i>d.</i>
	2 Oval Dishes . 19 inches	2	6	0	5	0
	2 Ditto . . . 17 "	1	6	0	3	0
	2 Round Dishes 17 "	1	6	0	3	0
	2 Ditto . . . 15 "	1	0	0	2	0
	4 Oval Dishes . 13 "	1	0	0	4	0
	4 Ditto . . . 11 "	0	8	0	2	8
	4 Ditto . . . 11 "	0	5	0	1	8
	4 Round Dishes 11 "	0	5	0	1	8
	4 Covered Dishes — "	2	0	0	8	0
Fig. 3, 24, 27. ¹	2 Terrines ² for Soup— "	7	0	0	14	0
Fig. 13.	2 Sauce Terrines . . .	2	0	0	4	0
Fig. 10, 11, 12.	4 Sauce Boats	0	5	0	1	8
Fig. 25.	2 Salad Dishes	1	4	0	2	8
Fig. 6 and 33.	6 Salts	0	4	0	2	0
	2 Mustard Pots	0	4	0	0	8

¹ It being impossible to inclose Patterns of the Terrines and several other Articles in the Pattern Box, and the names giving but a very imperfect idea of the Forms, it has been thought proper to have Prints engraved of some of the principal Pieces, which will show the Forms better than could be done by any written description.

² This is the old term for tureen.

CREAM-WARE SERVICES.

	<i>s.</i>	<i>d.</i>	<i>£</i>	<i>s.</i>	<i>d.</i>
4 Pickle Dishes	0	3	0	1	0
6 Dozen Flat Plates . . .	2	6	0	15	0
2 Dozen Soup ditto . . .	2	6	0	5	0

This service plain, No. comes to £3 17 0

The same enamelled, according to the Patterns No. .

Ditto	Ditto	. . . . .	No.
Ditto	Ditto	. . . . .	No.
Ditto	Ditto	. . . . .	No.

N.B.—Any of these Articles may be left out, or changed, as is most agreeable; or others may be ordered from the following Catalogue, and the Price will vary accordingly.

Besides the Articles in a Common Table Service, the following may be had, if required:—

Covers to all the Dishes, oval and round.

Fish Drainers to ditto, ditto.

Fig. 35.

Root Dishes, with Pans to keep them hot; *a* being the Bason for hot water; *b* the Dish for Peas, &c. &c., which takes off at *c*; *d* the Cover, which takes off at *e*.

Fig. 8.

Gravy Cups, with Water Pans; the Part *a* contains the hot water, which is put in at the opening *b*.

Fig. 4.

Covered Dishes, to stew or keep a Dish of Meat hot.

Fig. 18.

Soup Dishes with Covers.

Soup Dishes, oval and round, from 18 inches diameter to 12 inches.

Dishes for Water Zootjes (Dutch Fish).

- Herring Dishes, single or double.
 Ice Pails of different sizes, for Bottles of
 Wine and other Liquors.
 Pickle Stands of different kinds.
 Fig. 17. Large Dish, which contains five small pieces,
a, b, c, for Pickles of different kinds.
 Leaves and Shells of different kinds.
 Plats de Ménage ; or Epergnes for the Middle
 of the Table.
 Egg Baskets, to keep boiled Eggs hot in
 water.
 Fig. 26. Egg-Cups, with or without Covers.
 Fig. 19. The same for poached Eggs.
 Fig. 22. Oil and Vinegar Stands, containing from two
 to six Cruets.
 Egg Spoons.
 Fig. 9, 14 & 15. Table Candlesticks of different Patterns,
 from 9 to 14 inches high.
 Bread Baskets, round and oval.
 Cheese Toasters, with Water Pans.
 Oval and round Potting Pots.
 Pudding Cups, oval and round, of different
 sizes.
 Shapes for Blanc-mange, great Variety.
 Fig. 20. Asparagus Pans ; six or more are put upon
 a round Dish.
 Fig. 16. Monteths, for keeping Glasses cool in water,
 two sizes.
 Fig. 7. Cuvettes, ditto.
 Cheese Plates, different sizes.
 Beer Mugs and Jugs, with or without Covers,
 different sizes.
 Fig. 2. Large Soup Ladles.

DESSERT SERVICES, CONSISTING OF

Plates.

Compotiers of various Forms, Patterns, and Sizes, the Prices in Proportion to the above Plates.

- Fig. 1 and 28. Fruit Baskets.
- Fig. 32. Fruit Bowls with Covers.
Cream and Sugar Bowls, various Forms, Patterns, and Sizes.
- Fig. 30, 31. Sweet-meat Baskets.
- Fig. 21. Croquants or Sweet-meat Dishes.
- Fig. 5. Glacières of different Sizes, in four Parts,—
a being the Cover which takes off at *b*; *c* a Part which contains the Ice, and takes off at *d*; *e* the Bason which contains the Ice-Creams, which falls into the Part *g*, as shown by the dotted line *h h*, and leaves a space at *g*, to contain Ice at the Top. The Handle *i i* is fixed to the Inside of the Cover *c*, by which Means it serves to lift off the Covers *a* and *c* both together when the Vessel is brought to Table.
- Fig. 23. Ice-Cream Cups and Covers.
Ice-Cream Bowls.
Strawberry Dishes and Stands.
- Fig. 34. Custard Cups, different Forms.
Tartlets.
Dessert Spoons.

COFFEE, TEA, AND CHOCOLATE SERVICES COMPLETE; WITH
TEA KETTLES AND LAMPS.

Water Plates with Covers to keep toast and butter hot,
three sizes.

Gondolas for dry Toast.

Butter Tubs and Stands, oval and round.

Déjeuners, for one, two, or three Persons.

MISCELLANEOUS ARTICLES.

Wash-hand Basons and Ewers, several sorts.

Shaving Basons, do.

Punch Bowls, different sizes.

.

Spitting Pots.

Sauce Pans for Cooking, that will bear a Charcoal
Fire.

Night Lamps, to keep any Liquid warm all night.

Table and Toilet Candlesticks, with Extinguishers.

The Proprietor wishing to render his Manufacture as
useful as possible, will gladly receive any instructions or
particular designs from those who please to honour him
with their commands, which he will endeavour to execute
with the utmost attention.

This list is a surprising one, considering that Wedg-
wood invented and introduced the larger part of the
articles enumerated; thus adding greatly to the conveni-
ence, comfort, and refinement of domestic life, and promo-
ting markedly, if indirectly, the general civilization of his
age. From the date of the Revolution the wealth and well-

being of the country had greatly increased, the inhabitants needed and could pay for comforts and even luxuries, and Wedgwood met these wants in a manner hitherto unknown in England. For prior to his inventions and improvements our tables, kitchens, and bedchambers were but scantily supplied; dishes, plates, and vessels of wood or pewter being in comparison but clumsy and uncleanly substitutes for those of earthenware. The wealthy could purchase services of oriental and other porcelains, but the middle and lower classes had but a scanty choice of earthenware articles from Staffordshire and other local potteries; and of these, the larger part were coarse in fabric, clumsy in form, heavy, badly glazed, brittle, and little calculated to withstand the necessary alternations of heat and cold.

From early specimens extant it is very obvious that Wedgwood's cream-ware was at first no better in quality and appearance than that generally made in his neighbourhood in 1753-59. In Lady Charlotte Schreiber's Collection is a quart drinking-pot brought from Sweden, which exemplifies some of the defects he had to master; such as those of weight, colour of glaze, and coarseness of body. It shows round the rim the gadrooned edge in its early form; and above this is a handsome and weighty silver top, lid, and handle. This drinking-pot of early English make was undoubtedly much thought of by its foreign possessor, for an ancient Swedish coin is inserted in the lid; and on the body of the pot, printed in black, is the old Joe Millar scene, and history in verse, of the "Tythe Pig." The name "Wedgwood," impressed, is to be faintly distinguished on the bottom.

Every collection of old Staffordshire wares would show similar specimens, which may be referred to the period of

his work at the Ivy House. In 1759 he was in possession of the Brickhouse Works, otherwise Bell Works; and by 1762 he had apparently mastered all these defects, for in this year he presented his celebrated candle service to Queen Charlotte, consort of George III., on occasion of the birth of the Prince of Wales. What pieces a candle-service consisted of is now probably unknown. It was most likely a sort of *déjeuner* or supper-tray, on which covered basins and spoons for candle took the place of cups, saucers and tea-pot, or plates and dishes. Shaw, in his "History of the Staffordshire Potteries," says that this candle-set was "made of the best cream-colour, and painted in the best style of the day," and her Majesty being pleased with the neat and clean appearance of the pottery, ordered a complete dinner-service of the same ware. This seems to have been plain except for ribbed compartments on the rims of the plates; and a service made subsequently for the King appears to have been wholly so. These examples of good and refined taste came at once into fashion; and the "Queen's pattern," and the "Royal pattern" had great and continuous sale. As time wore on, this simplicity was infinitely varied. Edges of rims were embossed with ridges, lines, gadroon and feather work; scallops of various kinds were introduced, as also flutes, festoons, and piercing. This last became a favourite and most beautiful method of decorating dessert services; the plates, compotiers, and other pieces having many of them borders like delicate lace work. Gilding was often added, and the words "pierced and gilt" are to be seen in countless invoices of cream-ware. Under all these variations these exquisite services retained their ascendancy, and served in a marked degree to improve and advance the character of public taste.

Wedgwood was made potter to the Queen in 1763; but his intercourse with royalty, which had, there is little doubt, been mainly carried on through the local influence of Earl Gower, must have been of the slightest kind, for in 1765, when her Majesty required a tea-service to be made after a certain pattern, her maid of honour, Miss Chetwynd, instead of applying direct to the "Royal Potter," wrote to one of Wedgwood's neighbours on its account. Unable or unwilling to execute the commission, it was offered to others with a like result—and ultimately fell into Wedgwood's hands. With his customary energy and painstaking he at once set to work, completed it, and, as it proved, to the Queen's satisfaction; and forwarded with it a box of patterns, in which, among other specimens, were two pair of vases "engine-turned and printed." This brings us to the fact, that much of his finest cream-ware was at this date printed, and without doubt, table and dessert-services had a place among other things.

John Sadler, of Liverpool, had discovered the art of printing on earthenware in 1752, and at no late date afterwards, made it a business and took as his partner, a friend and printer named Guy Green. This ingenious art proving to be a great boon to the Liverpool potters—for it lessened labour and consequently cheapened production—their business soon became a large one. Potters from a distance sent their wares in biscuit to be printed, and Wedgwood followed their example. Doubtless at first, and while his trade was small and chiefly dependent upon the sale of inferior goods, he may have been content with small Watteau-like scenes or domestic or humorous subjects printed in black—which was then the prevailing colour; but this was soon changed, and instead of permitting the printers to furnish the necessary designs for articles sent,

he commenced and extended a large annual expense for original subjects. The usual rule seems to have been a fresh design for every dozen plates of a dinner service; and distinct ones for each dish, tureen, and centre-piece. His patrons and aristocratic friends—among whom conspicuously was Sir William Meredith—also supplied him with many charming prints, coloured and otherwise, of flowers, shells, fruits, birds, butterflies, and country scenes. Some of these were copied in enamel, others engraved and printed; and between 1765 and 1767 are various indications that Wedgwood never visited London without a search in the print shops. Among the bills of 1768 is a receipt for £13, signed by “Celeste Taylor,” “for prints and all demands.”

At the close of August, 1768, Sadler had, it appears, dropped printing in all other colours but red and black; nevertheless Wedgwood was always inciting him to further improvements. After a brief visit to Liverpool, at a date when Bentley had become a resident in London, Wedgwood thus wrote to the latter:—“I have had a good deal of talk with Mr. Sadler, and find him very willing to do anything to improve his patterns. He has just completed a sett of Landskips for the inside of dishes, &c., with childish scrawling sprigs of flowers for the rims, all of which he thinks very clever, but they will not do for us. He is trying the purple, and thinks he shall manage it, and is willing to have a sett of the red chalk stile, or mezzotint flowers, but thinks they can do them at Liverpool best. I am afraid of trusting too much to their taste, but they have promised to offtrace and copy any prints I shall send them without attempting to *mend* or alter them. I have promis'd to send him the red chalk plates and a few prints of flowers immediately, and beg you will send him the

plates, and pick out some prints of different size flowers to send along with them by the coach to Liverpool."¹

Prior to 1772 John Sadler retired from business; and henceforth his partner, Guy Green, who was probably a much younger man, became sole manager. From this date a great, if slow, improvement in patterns took place. A greater variety of colours was used, and the art of their contrast and assimilation improved, so that by the end of 1776 many of the patterns hitherto enamelled were printed in outline and then filled in with the requisite colours. For this latter business Green employed young girls at wages of 1s. 6d. each per week. One of the patterns brought into use at this date was that of shells and sea-weeds,² of which many charming specimens remain. Improvements in this style led to further and most important results. Of these Wedgwood wrote to Bentley, "Yes. I make no doubt Painting and Printing may exist together. I hope we shall do both in quantities both in Table and Teaware. Many patterns cannot be Printed, and these will employ the pencils. I had wrote to Mr. Green upon the first sight of the Shell patterns that they were coloured too high, and must be kept down—especially the green. Shells and weeds may be colour'd as chaste as any subjects whatever, and I hope we shall get into the way of it in time. But this pattern was intended chiefly for abroad, and foreigners in general will bear higher colouring and more forcible contrasts than we English."

The range of colours and subjects thus enlarged, most of the crests and coats of arms, hitherto placed on pottery by the enameller's skill were for the first time printed

¹ Wedgwood to Bentley, May 12, 1770.

² A mere shell border had, however, been in use for some years previously.

in colours, and even more elaborate patterns were successfully attempted. This was a great and economical advantage, for Wedgwood had long complained of the limit put on the extension of sales, in the cost incurred by the manufacturer in enamelling. "Some shell plates," he wrote to Bentley, Dec. 28, 1776, "I have just rec'd from Liverpool, convince me of a revolution being at hand, but our Painters may nevertheless be continued, if it is not their own fault. The tawdry appearance is all vanish'd and I am fully convinc'd that the Ivy and Grape bord^r may be done at one third of what I now pay."

The result fulfilled Wedgwood's expectations, and he soon came to see that the printer on earthenware would, at no distant day, make further steps in his art, and free himself altogether from a connection with the enameller. In the spring of 1777 he proposed to Green to build enamel works upon the banks of the Grand Trunk Canal, somewhere between Liverpool and Etruria, and near enough to some town—Middlewich was proposed—and employ the children there; but the scheme, after further consideration, fell to the ground, owing, as it would seem, to Green's objection to reside at the proposed works. At first the Liverpool enamellers were exceedingly jealous of this union between painting and printing, and sought to nullify it by charging an exorbitant price for colouring the groups of shells, &c.; but when Green complained of this to Wedgwood he suggested a true remedy. "I told him," he wrote to Bentley, "he might do the whole without them, at which he shook his head, but I plied him upon the subject till he promised me to try, and I am fully persuaded he will accomplish it." This revolution in the monopoly sought by the enamellers was nearer than expected. From the improvements in the art of printing,

and the competition among masters, the reduction in the prices paid to enamellers became, as early as the succeeding year 1778, most surprising.

As already mentioned, a pattern-box usually contained seven plates, of which the patterns in 1775 were as follows:—1 blue antique border, 1 purple ditto, 1 grape ditto, 1 purple shell edge, 1 green feather edge, and purple flower, 1 laurel border, purple, 1 blue ivy pattern. In relation thereto, Wedgwood wrote in October, 1774, “The pattern-boxes of useful ware seem to be universally demanded from the idea they convey of the manufacture; and seem to be a part of the business particularly requiring attention.”

In addition to these, the following patterns and borders were popular in 1774:—

Printed bird pattern, feather edge.	Etruscan green and black. Green double lines.
Oat border.	Brown double lines.
Arrow pattern.	Laurel border.
Green flowers.	Green feather edge and flower.
Green husks.	Super purple flowers.
Strawberry leaf.	Green oat leaf border.
Black flowers.	Blue lines.
Blue shell edge.	Brown antique border.
Green shell edge.	Black antique music.
Ivy border, with sprigs.	Red border.
Purple arrow heads.	Greek border.
Purple antique.	Shaded figures, purple grounds.
Etruscan red and black borders.	Queen's pattern, red birds.
Etruscan green and black borders.	Black pencilled.
Marine pattern, purple edge.	Calico pattern.
Calico pattern and sprigs.	Enamelled shagreen.

It is probable that a small percentage of these patterns were wholly printed, that others showed the two processes in combination, while the greatest number owed their beautiful decorative effects to the labours of the enameller. At this date (1774-1775) the enamelling works at Chelsea, and soon after in Greek Street, Soho, were in a state of great efficiency, and bills of those dates show that blue ivy, laurel, green antique, husk and green edge, and black flowers, were with many others enamelled patterns.

At what date Wedgwood first began to print his own patterns is unknown, but printers were at work at Etruria in 1784, while at the same time and long after, Green continued to print many of the old patterns, such as the green shell, the green flower, and red landscapes. After 1787 the finest borders appear to have owed more or less to the printers' skill; as tendrils, leaves, and all such parts were outlined, and then filled in with colours at Etruria or in London, as the case might be.

The sales of dinner and dessert services, which as early as 1769 had been very great,¹ gradually increased, and so continued with little variation to the close of Wedgwood's life. The patterns of many of them were taken from the antique; from the Etruscan and Greek vases, from lamps and pateræ, in some few cases from bas-reliefs, mouldings, and friezes; or from objects belonging to a later and inferior period of art, the fresco wall-paintings found at Herculaneum. In all these, admirable as many of the patterns are, there is a certain degree of monotony. Even where the artist sought to vary, it was upon the old types of wreaths of ivy, laurel, and myrtle, helices, or tendrils, as of

¹ As many as fifty splendid dinner and dessert services, chiefly pierced and gilt, were sent to Amsterdam in one cargo.

the vine, the egg and tongue border, spirals, mæanders, waves, or the cymation border, and others. Wedgwood does not seem to have had access to, or else his attention was not directed to, the rich and original source of border patterns to be found in the red lustrous ware of antiquity. There we find the poverty of the ancients in this respect varied by an exquisite grace and fertility, which bear a nearer relation to oriental or the best phases of mediæval art, than to Etruscan or Grecian. The patterns Wedgwood copied directly or relatively from the antique were greatly in request by our own nobility and by such continental states as Italy and Germany. He exported largely table and dessert ware, decorated with the egg-and-tongue, the mæander, the Etruscan painted, the antique, and helix borders. The colours and forms of these were greatly varied. A somewhat complex variation of the egg and tongue border, and in different colours, was much prized in this country, as was also the mæander pattern. Among the most popular patterns were the red, green, black, blue and purple antique and Etruscan, the finest of the latter being the purple and a rich brown red.¹ Both borders were rather exquisite adaptations than direct copies. The first was derived from an ornamentation peculiar to the fine vases of Nola; the latter was an adaptation of a pattern originally Grecian. Many patterns were strongly characteristic of Wedgwood's taste for simple ornament and subdued colour. His line borders in all colours, but more particularly in brown, were most popular. So also were the dark brown parsley leaf and drop husk. The grape and ivy leaf borders were always in demand, for

¹ A fine dessert service enriched with the red Etruscan border is in the possession of Lady Charlotte Schreiber.

they were simple, graceful and beautiful. The grape pattern in purple and gold was enamelled on a dessert service prepared by Wedgwood for the great Lord Chatham. The ivy leaf was the pattern painted in 1778 on a dessert service for the newly-married son of Mr. Davenport, well known as Rousseau's friend. The pattern of the splendid table service made for the "Mesdames of France" in December, 1787, was the grape border in brown with trophies and musical instruments in brown; and for the dairy vessels, the double laurel leaf round the rim; and in 1789 Lord Shaftesbury's dinner-service had a crest emblazoned and Earl's coronet enclosed in green palm in centre, Etruscan bead border and gold edge being repeated on the hollow of the plate. These examples might be infinitely multiplied, for Wedgwood's customers included every royal and noble name both on the continent and in this country.

Edging in various colours was, as already said, a very popular method of decoration; and feather-edge, though only embossed on the edge of the ware, was extremely so. Of this edging there were several varieties: sometimes it was placed between gadroons, sometimes it had a serrated edge, at others the serrated edge died away on the plate; but the general rule was for the feathering to fade away into the body colour. The husk border was a favourite pattern with George III. The vermicelli pattern was chiefly exported.

In 1787 there was an addition to the favourite patterns of—

Honeysuckle, in several colours.	Brown edge inside.
Red Etruscan.	Brown husk.
Black and red spike.	Blue convolvulus with green leaves.

Deep rose colour, bell drops.	Brown drop.
Red and black strawberry leaf, with drop.	Royal pattern, pencilled landscapes.
Double laurel.	Light green, bell drops.
Brown Etruscan.	Broad pea green and mauve, brown lines.
Dotted border.	
Green and shaded purple.	

To these were added in 1790:—

Red and black dotted border.	Green oat, blue lines.
Green and black Etruscan.	Green and purple grape.
Brown strawberry leaf.	Royal pattern, pencilled landscapes.
Moss border.	

By care and attention collectors may greatly add to these lists, as invoices and letters—particularly foreign ones—indicate patterns to which all clue is lost. In a collection we have made are the following:—

- Bird's eye edging, royal blue and gold, royal arms emblazoned.
- Scarlet and brown antique.
- Longitudinal feather edge, gold, scarlet lines.
- Green and brown wreath.
- Black spikes and rich flowers on a wide scarlet edging, enriched with gold. Crest in centre. Goat's head out of ducal coronet. Motto, *Antiquam Obtinens*.
- Brown drop husk, with green dots and lines, oak leaf, and brown acorns. Exquisitely drawn by hand.
- Brown rose leaves and buds on pale green. Hand drawn.
- Interlaced pattern, scarlet and green, with scarlet berries and gold edge. Hand drawn and most exquisite.
- Flowing wreath of pale green berries and leaves.

Interlaced ring work, green and gold.

Pale green leaves on brown line.

Brown edge, brown and scarlet berries with green leaves.

A rare pattern.

Thistle border.

Blue periwinkle, wreathed on a brown line.

Rose-bud border, coloured from nature.

Helix ornamentation, black, gold, and vermilion.

Green drop fringe, red tassels, brown edge, and dots.

Diapers brown and blue, brown edge.

Beyond the limits of these universally received patterns, the range was very wide. Flowers, fruits, shells, weeds, plants, arms, and crests, were all subjects for the enamellers. The simple hedgerow plants and flowers of our country predominated in such designs over those cultivated in the garden and green-house. The borders placed on ware bearing family arms or a crest in the centre, or on the rim, were most varied; the arms being usually placed on a shield, though sometimes encircled by a wavy ribbon.

Throughout the second period, 1795-1843, the border patterns both on table and dessert were more realistic in design and pronounced in colouring. The majority of the patterns were printed; and large sums were spent in engraving. To the early part of this period, 1800-4, belong the "cottage pattern," the "naval pattern," and the "autumnal leaf pattern," though some types of the latter pattern belong to the first period. Japan ware dates from 1800 to 1808; and in 1807 a new and favourite pattern was called "gilt peony." The flowers, in rich oriental blue, covered the field of the ware, touches and streaks of gold being sparingly introduced. The "chrysan-

themum" pattern, in rich colours and under a high glaze, belongs also to this first part of the nineteenth century; as do also the so-called "oriental" patterns. The blue printed ware of the same date was also excellent. The colour was pale, and the decoration of single leaves and flowers cast down irregularly.

In all the decorations, whether printed or enamelled, of the old period, we find entire regularity and perfection of pattern. No edging is disjointed or out of line, no border returns upon itself, no colour is lighter or darker on the same plane, unless designedly so; and the whole decoration—let the piece be what it may—is true to the idea of the artist. In no other manufacture except "old Wedgwood" do we find this absolute perfection of the whole, as also of parts. In modern services, if printed especially, this imperfection of details is most painful to the eye; rapidity of execution and not perfection of results having been the end in view.

Almost all the forms belonging to Wedgwood's useful ware, whether dinner, dessert, or tea services, or other homely articles, are perfect of their kind. He modelled a large number of them himself, first cutting out such patterns as plates and dishes on paper. In all this labour he was ably seconded by his cousin and partner Thomas Wedgwood, by Flaxman and other artists, by William Wood, a modeller of great parts, and other workmen of skill. His correct eye and scientific knowledge enabled him to adapt form to purpose; and hence his mortars have the true curve, his plates, dishes, and basins "nest" with mathematical accuracy; and even such things as bread baskets, tea trays, and hand basins are moulded on lines of grace. "I would venture to say," said Mr. Gladstone in his memorable speech, "that the lower

works of Wedgwood are every whit as much distinguished by the fineness and accuracy of their adaptation to their uses as his higher ones by their successful exhibition of the finest art. Take, for instance, his common plates, of the value of I know not how few, but certainly a very few pence each. They fit one another as closely as the cards in a pack. At least I, for one, have never seen plates that fit like the plates of Wedgwood, and become one solid mass. Such accuracy of form must, I apprehend, render them much more safe in carriage. . . . Again, take such a jug as he would manufacture for the washhand-table of a garret. I have seen these made apparently of the commonest material used in the trade; but, instead of being built up, like the usual, and much more fashionable, jugs of modern manufacture, in such a shape that a crane could not easily get his neck to bend in them, and that the water can hardly be poured out without risk of spraining the wrist, they are constructed in a simple capacious form of flowing curves, broad at the top, and so well poised that a slight and easy movement of the hand discharges the water. A round cheese-holder or dish, again, generally presents in its upper part a flat space, surrounded by a curved rim; but a cheese-holder of Wedgwood's will make itself known by this, that the flat is so dead a flat, and its curve so marked and bold a curve: thus at once furnishing the eye with a line agreeable and well defined, and affording the utmost available space for the cheese. I feel persuaded that a Wiltshire cheese, if it could speak, would declare itself more comfortable in a dish of Wedgwood's than in any other dish."

A glance at only a few of the woodcuts of one of the old "pattern books" already spoken will show that this eulogium is well deserved. The high fluted pillar candle-

stick, the pierced fruit basket, the decanter-holder, the broth basins, the knife and spoon trays, the mustard pot, the saltcellars, the sugar or pepper castor, the teapots, the bread baskets, the cream and custard cups on their several dishes and trays, the soup tureens, the sauce boats, the cream jugs, the dishes for keeping viands hot, and various other articles, all show an infinite variety, beauty, and fitness of outline. When to this was added an exquisite sulphur or saffron colour, paler or lighter, and a glaze of surpassing richness and softness, what wonder if the simplest articles were beautiful, and that the whole were universally admired and patronized.

Wedgwood made moulds for pastry, jellies, ices, cakes, and puddings; and many of them, still extant, are very beautiful. A fir cone, an ear of Indian corn, the rose and thistle, and several kinds of shells are among the number. Wedgwood studied conchology, and adapted many of its forms to his art. The flatter or valve-like shells were copied for plates, while the larger, and occasionally more convoluted, served as basins, baskets, dishes, and centre-pieces. The "nautilus dessert service" is well known. It appeared variously tinted; but the earliest and finest simulate the pinky and pearl-white shades of the natural shells.¹ A "cockle shell dinner service," the embellishments being cockle shells in relief, and tinted in various shades of brown, is portionally known, as are also numberless dishes and saucers in the form of various bivalve shells, for holding scalloped oysters, preserves, and pickles. His excellent knowledge of botany enabled him also to adapt the leaves, pectens, and valves of plants to the pur-

¹ A fine "nautilus dessert service" is in the Haliburton Collection. Figured in "Memorials of Wedgwood," plate xvii.

poses of his art in the direction of dessert ware of many kinds and colouring. His pine-apple and melon-shaped butter tubs, his beehive honey pots, are mentioned in many papers, and in his "twigged basket work" his excellence admitted of no rivalry, although it was imitated to an endless extent. Wedgwood's twigged baskets and dishes are exquisite things.

It might be supposed that the catalogue given of objects in "Queen's ware" would exhaust all his inventions and improvements in this direction. Far from it. He made moulds for casting gems in one of his white bodies. There were cream-ware watering pots, large and small milk pans, cream tubs, slabs and tiles for dairies; the titled and aristocratic ladies of his day vying with each other in the size, decoration, and management of their dairies. His cream-ware milk pans were universally sought for. He also made tiles for many other purposes than those for the dairy, these being mostly printed in Liverpool by Green and Sadler. But with occasional exceptions, as for some noble patron or personal friend, Wedgwood gradually declined tile-making; the Staffordshire clay not being so well adapted for this purpose as some coarser qualities imported into Liverpool, and his hands were over full of higher work.

He made and exported many special and peculiar articles suited to the habits and tastes of foreigners—such as large coffee cups for religious houses in Belgium. These were made of thick white ware, on which was printed some sacred device or monogram. It is not generally known, but his English and foreign trade included "bobbies," or artificial breasts for nursery use.

So far as can now be recovered, this is a tolerably correct, if not exhaustive, list of Wedgwood's useful articles

in cream ware, white ware, and their allied bodies. The names and dates of the principal border patterns and other decorative ornament, whether painted or printed, or both in combination, may help the collector in the good and desirable work of gathering together the waifs and strays of splendid services. Seen or used piecemeal they are disregarded, and perish rapidly; but placed together in quantity, and arranged with taste, their effects may be in the best sense educative. A very good and useful work would be done for England if the authorities who found or govern local museums and collections would cultivate public taste by thus drawing together Wedgwood's simpler works, and habituating the eye of all classes to their nice and correct forms, their chaste colouring, and general perfection of ornament and detail.

MODERN PRICES OF WEDGWOOD WARE.

OBTAINED AT THE SALES OF THE MARRYAT, DE LA RUE, BARLOW,
AND CARBUTHERS COLLECTIONS.

MARRYAT COLLECTION. SOLD AT CHRISTIE AND MANSON'S,
THURSDAY, FEBRUARY 14, 1867.

	£	s.	d.
495. A pair of Queen's ware plates, with scarlet scroll borders	1	6	0
496. Three plates, two cups and saucers, two coffee cups, blue and white pattern, and Chinese medallions, and a saltcellar of white ware	2	12	6
497. An oval pie dish and cover, with ornaments, flowers, and fruit in relief. 11 in. by 7½ in.	0	11	0

	£	s.	d.
498. A ditto, smaller. 8 in. by 5½ in.	1	10	0
499. A large teapot of black ware, with figures in relief	0	12	0
500. Chessmen, king and queen, and three pawns, designed by Flaxman	4	4	0
501. An oval teapot stand, white enamelled border, painted with oak leaves, and a stand, with a landscape in blue	0	0	5
502. A copy of the Barberini vase, white figures, on black ground. 10 in.	2	12	0
503. A pair of Etruscan vases, with figures in red on black ground. 9 in. <i>From the Beckford Collection</i>	2	10	0
504. An ewer of antique form, similar, 11 in.	3	5	0
505. A lamp of antique form, with white orna- ments on sage-green ground	27	0	0
506. A matchstand, with Cupid in relief in white on sage-green ground. 6 in.	8	0	0
507. A ditto candlestick, in the form of a tree, with Cupids. 11 in.	16	0	0
508. A ditto matchstand. 9 in.	6	10	0
509. An antique column in white, with blue tablets in the base and subjects, 8 in.	8	10	0
510. A candlestick of blue jasper, with raised patterns in cameo	1	2	0
511. A ditto teapot	1	6	0
512. Two ditto matchpots	1	1	0
513. Three ditto cream jugs	3	5	0
514. Four ditto cups	3	0	0
515. A pair of trays, white, with vines and grapes in relief in blue	1	3	0
516. Four custard cups and covers, chequered blue and white	11	11	0

	£	s.	d.
517. A pair of circular pedestals, with subjects in white on blue ground, mounted with ormolu. 5 in.	4	0	0
518. A pair of ditto	5	0	0
519. An oval plaque, with a classical subject in white on sage-green ground. 5 in.	1	10	0
520. A round brown stand, with border of grapes in white. 8 in.	1	2	0
521. An oval black plaque, with classical figures in relief. 9 in.	3	5	0
522. A black tazza, supported on three figures. 11 in.	6	10	0
523. A pair of black vases and covers, with white figures in cameo. 12 in.	46	0	0
524. A black lamp, with red figures	2	10	0
525. A granite vase, with handles and gilt ornaments, on black square base. 9 in. <i>Stamped Hanley</i>	4	4	0
526. A tazza, with handles and cover in imitation of Murano. 5 in.	4	10	0
527. A ditto vase and cover, with cameo. 9 in.	3	3	0

DE LA RUE COLLECTION. SOLD AT CHRISTIE AND MANSON'S,
FRIDAY AND MONDAY, NOVEMBER 16 AND 19, 1866.

Medallions, &c. White on blue grounds.

	£	s.	d.
536. The Hon. W. Hastings	5	15	0
537. Lord Hood	2	5	0
538. Solander and Bergman. Two medallions	3	3	0
539. Captain Cook	3	6	0

	£	s.	d.
540. Antinous and Clio. Two medallions	2	10	0
541. A pair of river-gods	2	10	0
542. Sir J. Banks	2	14	0
543. Shakespeare and Franklin. Two medallions	4	4	0
544. Gower, Fénélon, Lady Russell, Philip Égalité, and three others	6	5	0
545. A male head; a lady, in black frame; tree, small; and an ear-drop	2	6	0
546. Admiral Howe and Lord Duncan, a pair, white on purple ground	6	10	0
547. Lord Camelford and a gentleman, in white on green ground.	3	6	0
548. A pair of bell-pulls, green and white trellis pattern	4	10	0
549. Sir W. Hamilton, after Flaxman, uncoloured			
550. A necklace of Wedgwood medallions of classical subjects	5	5	0
551. Mercury and three other figures, oval in gilt frame	4	15	0
552. Cupid in a car drawn by the Graces	6	6	0
553. Cupid with Pandean pipes, and Io	1	15	0
554. Lord Chatham, Locke, and one other portrait	6	5	0
555. Solander, Lafayette, and Louis XVIII.	5	5	0
556. Princess de Lamballe, Mme. Dacier, Aristophanes and Pindar, and the Queen of Portugal	9	0	0
557. A pair, with figures and eagles, and four others	8	5	0
558. Thirty-one circular medallions	9	10	0

	£	s.	d.
559. Thirty-six oval medallions	9	0	0
560. Thirty-five octagonal and square ditto	11	10	0
561. An ear-drop; and five other pieces	5	15	0
562. Fifteen medallions on green ground, &c.	15	0	0
563. Twelve buttons, with figures, mounted with copper gilt.	6	0	0
564. Cupid and a nymph, a pair; four others; and seven intagli	5	5	0
565. Lord Lovat	8	0	0
566. Pan and Apollo	3	17	6
567. Sir Joshua Reynolds and B. Franklin, a pair, in gilt frames	9	9	0
568. A female figure holding a branch of fruit, in gilt frame	4	15	0
569. A male figure with a sword	6	6	0
570. A frieze, with seven female figures sacri- ficing to Flora, in gilt frame	13	0	0
571. A pair of circular plaques, with the "In- fant Academy" after Sir J. Reynolds, and boys with a bird, in gilt frames	26	15	6
572. A bust of Faustina, in ebonized frame	5	15	0
573. Two children at needlework. Oval	6	0	0
574. Five boys with a goat. Oval	4	15	0
575. A nymph dancing Cupid on her foot. Oval	6	5	0
576. A male bust oval. Oval	5	7	6
577. Clio and Terpsichore, a pair in gilt frame	12	1	6
578. Thirteen large and one smaller buttons, set round with pastes	6	16	6
579. Fourteen large and eleven smaller buttons, set in cut steel	8	0	0
580. Bust of Marcus Aurelius, in relief	6	0	0
581. Bust of General Monckton	5	0	0

	£	s.	d.
582. A pair of square-shaped bulb-stands, with pierced tops, with terminal figures at the handles, and figures of the Seasons in compartments, in dark brown on light brown ground	13	13	0
583. A large vase, with a frieze of Bacchanalian figures in white on blue ground	4	6	0
584. A cup on foot, formed as a nautilus	9	10	0
585. Nine shell-shaped dishes	4	10	0
586. A pair of small canopic vases and covers, with Egyptian ornaments in red on brown ground	7	7	0
587. A two-handled vase, with frieze of scroll foliage and flowers, and foliage in white on black ground	5	15	6
588. A white bust of Voltaire, on black pedestal	4	15	0
589. A matchpot, with classical figures and vines in black on red ground	1	11	6
590. Seven shell-pattern dishes	No price given.		
591. A dish, with trellis border of bamboo and plaited straw, imperfect	1	15	0
592. An octagonal basin and cover, with wreaths of vines in red on brown ground	2	17	6
593. A bulb-stand, with pierced cover, with flowers in white on black ground	5	5	0
594. A teapot and cover, with Egyptian ornament in black on red ground	2	2	0
595. A teapot and cover, with nymphs, and Cupids and trophies in dark brown on light brown ground	2	17	6
596. A white and gold shell-shaped tureen and cover; and lamp, with figure of Jupiter	3	10	0

	£	s.	d.
597. A teapot and cover, a sugar basin and stand, and three cups and saucers, with foliage in white on pink ground . . .	17	10	0
598. A pair of oval trellis-pattern vases, sage-green, pink and white, one imperfect . . .	8	18	6
599. A trellis-pattern vase, sage green, blue and white, with border of foliage . . .	8	10	0
600. A bamboo-pattern bulb-stand . . .	3	10	0
601. A pair of canopic vases and covers, with the signs of the zodiac, of metallic lustre ware	9	10	0
602. A brown-ware basket, with frieze of vines in black	1	15	0
603. A brown-ware ewer, cover and stand, with Egyptian ornaments in black	1	9	0
604. A pair of two-handled brown-ware vases, with frieze of cupids, emblematic of the Seasons, in brown	3	15	0
606. An oval cup on foot, formed of bamboo and straw plate trellis	2	17	6
617. A pair of oviform vases, with festoons of vine branches	3	15	0
618. A milk-jug, with a woman and child at needlework	2	15	0
619. A cup, cover and stand, with peasants with dogs, and a nymph and Cupid	4	0	0
620. A pair of two-handled seaux, with young satyrs and festoons of vines	39	18	0
621. A pair of circular vases, on tripods, with goats' heads and festoons of flowers	20	0	0
622. A pair of small vases, with goats'-head handles, camei and festoons of foliage	6	15	0

	£	s.	d.
623. A teapot and cover, with boys sporting and birds	2	10	0
<i>White ornaments on blue ground.</i>			
607. A basin with foliage	1	10	0
608. A large basin, with cupids sporting, and animals	7	17	6
609. Ten saucers with foliage	5	0	0
610. A faun playing double pipes, in black frame	7	15	0
611. Minerva, in similar frame	3	3	0
612. A female with a thyrsus, in similar frame	2	2	0
613. Herschel, in similar frame	4	14	6
614. Mercury; and three other figures in gilt frame	8	0	0
615. A pair of small oviform vases and covers with goats'-head handles, camei, and fes- toons of foliage	6	10	0
616. A pair of oviform vases and covers, with satyr-mask handles; and with women, children and a nymph before an altar .	13	0	0
624. A pair of vases, with friezes of nymphs dancing	11	0	0
626. A teapot and cover, with a nymph dancing Cupid on her foot, and cupids	5	10	0
<i>Basaltes, black.</i>			
627. A nymph sleeping on a couch	5	5	0
628. A pair of large ewers, with figures on the handles, and festoons of vines and bul- rushes, emblematical of wine and water	27	6	0
629. A pair of oviform vases and covers, with female mask handles, camei and festoons of foliage	6	10	0

	£	s.	d.
630. Cleopatra reclining	5	5	0
631. A large oviform vase, with Egyptian bust handles, a classic medallion and festoons in relief	6	0	0
632. An oviform vase, with festoons of flowers and satyr-mask handles	1	2	0
633. A pair of two-handled vases, with festoons of foliage	4	5	0
634. An oviform two-handled vase, with festoons and a medallion of the Graces	4	15	0
635. A pair of two-handled vases and covers, with female masks, foliage and ornaments in relief	4	10	0
636. A lamp, with a kneeling female figure and festoons of drapery	6	10	0
637. A two-handled vase and cover, with masks of Minerva and festoons of foliage, cupids with musical instruments, and a musical trophy	27	0	0
638. A pair of sphinxes	8	8	0
639. A two-handled vase, with sacrifices to Cupid	3	10	0
640. An oviform vase, with serpent handles, figures and cupids	6	10	0
641. A pair of small sphinxes	2	12	6
642. A pair of lamps, with female figures, flowers and foliage	11	10	0
643. A pair of vases and covers, forming candlesticks, on tripod stands	3	7	0
644. A bust of Neckar; and a small male bust	5	0	0
645. An oviform vase, with satyr-mask handles and festoons of flowers, the foot wanting	0	12	0

	£	s.	d.
646. A ribbed ice-pail and cover, with foliage handles	1	15	0
647. Cupid sleeping, crowned with flowers, one of the largest models of this subject ever made, on stand covered with crimson velvet, &c. ¹	27	0	0
648. A bust of Venus, life size	15	15	0
649. A bust of Venus, ditto	11	0	6
650. A bust of Homer	4	4	0
651. A bust of J. de Witt, life size	17	17	0
652. A bust of Galen	4	4	0
653. A bust of Dryden	3	10	0
654. A bust of Plato, life size	7	10	0
655. A bust of Grotius	4	15	0
656. A bust of Agrippina	4	10	0
657. A bust of Congreve	3	15	0
658. A bust of Julius Cæsar	5	15	0
659. A bust of Sir Isaac Newton	6	15	0
660. A bust of a Roman emperor (No. 47), life size	9	15	0
661. A bust of Handel	2	17	6
662. A male head, <i>imperfect</i>	1	1	0

¹ This figure was among the gems of the De La Rue Collection. Originally bought of a dealer for £5, it was valued by Mr. De La Rue at £120. The price obtained at his sale, as noted above, was quite inadequate. This figure appears in Wedgwood's Catalogue under the title of "Cupid reposing." In some cases it was styled "Autumn." It was modelled of various sizes; first in August, 1769, from a mould by Hoskins. The original antique figure, known as "Somnus," was at that date in the collection of the Grand Duke at Florence. It is figured in Spence's "Polymetis," p. 264, and in Maffei, "Statue Antiche," plate 151. This last engraving is admirable.

	£	s.	d.
663. A pair of small busts of Locke and Milton	3	5	0
664. A small bust of Minerva, and a small reclining figure of a child	2	0	0

Medallions. White on blue ground.

669. The Marquis of Stafford	2	2	0
670. Admiral Keppel	2	7	0
671. Washington and Boileau	3	0	0
672. A woman nursing a child, and two other children	1	3	0
673. Cupids allegorical of sculpture; and a medallion of Otho, in Tassie's enamel .	2	4	0
674. An oval medallion, with a girl reading a book before an altar; and one with a female carrying a child, and a child with a bird	5	5	0
675. An oval medallion, with a nymph kneeling before an altar; and one with a nymph with a garland of flowers	7	15	0
676. An oval medallion, with a nymph and three cupids in relief in white on pink ground and blue border	8	8	0
677. Another, with Venus and two cupids in white on black ground, with green border	5	15	0
678. An oval medallion, with Hercules; and one with head of Franklin	3	5	0

Miscellaneous.

679. Four shell-shaped dishes, with flowers and insects in colours, in imitation of Dresden	10	0	0
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	£	s.	d.
680. A cup and two stands, with Egyptian ornaments in red on black ground	1	8	0
681. A set of three vases, with wreaths of ivy on black ground	2	4	0
682. A lamp, with figures in red on black ground; and one with figures in brown on yellow ground	3	6	0
683. A copy of an Etruscan amphora, with figures in red on black ground	4	0	0
684. A sugar basin and cover, and a milk-pot, with Egyptian ornaments in black, on red ground	1	10	0
685. A milk-jug with four of the Muses, in black on red ground	0	14	0
687. An oviform vase, with twisted handles, with women, children and sheep	1	16	0
688. An oval plateau, with foliage in white on blue ground	1	8	0
689. A set of three flower-pots, with foliage in sage green, on white ground	1	13	0
690. A large square pedestal, with griffins and rams' heads at the angles and figures in white on blue ground	5	15	0

Specimens with blue ornaments on white ground.

691. An oblong bulb-stand, with liner, with Cupid and trophies	5	10	0
692. A pair of oval plateaux, with foliage border	2	15	0
693. Five cups, with handles; and two covers, with foliage in relief	3	6	0

694. A circular butter-dish, cover and stand, with boys sporting and foliage	5	10	0
695. A cup and saucer; and a milk-jug with boys sporting	2	0	0
696. A circular dish, with bamboo and straw plait border	2	12	6
697. A pair of trellis-pattern flower-pots and stands, sage-green, pink and white	5	10	0

Specimens with Figures, in white on blue ground.

698. A pair of square-shaped bulb-stands, with terminal figures at the angles, statues, and vases of flowers at the sides	8	0	0
699. A pair of oviform vases and covers, forming candlesticks, on tripods, with lion-mask handles	13	0	0
700. An oviform two-handled vase, with frieze of scroll foliage and flowers and foliage	8	5	0
701. A two-handledseau, with frieze and fes- toons of vines	8	7	0
702. Twelve knife-handles, with foliage	3	15	0
704. A pair of basket-pattern flower-pots, and one stand with foliage	4	4	0
705. A pair of female figures, bearing cornucopiæ	2	8	0
706. A basin, with a nymph dancing Cupid on her foot, and other figures	1	10	0
707. A pair of square jardinières, with cupids, emblematic of Summer and Winter, and vases	3	0	0
708. A cup, with a frieze of boys with musical instruments	2	2	0

	£	s.	d.
709. A pair of bulb-stands, with perforated tops, with flowers and foliage . . .	5	15	0
710. An oval monteth, with handles and scalloped edges, festoons of vines and Grecian honeysuckles	15	5	0
711. A large circular bowl, on foot, with Bacchanalian boys and festoons of vines	27	6	0
712. An oval scent-bottle, with females and children and festoons of flowers, mounted with silver and set with garnets	10	15	0
713. An oblong octagonal scent-bottle, with cupids, and engraved silver top	7	15	0
714. A smaller ditto, with vestals and engraved silver top	4	4	0
715. A ditto, with winged genii, and metal gilt top	6	6	0
716. An oval ditto, with boys sporting	3	15	0
717. A pair of oviform ewers, with women and children, and sheep, &c. <i>Imperfect</i>	3	15	0
718. An oviform vase and cover, with goat-mask handles, classic medallions, and festoons of foliage	6	0	0
719. A pair of oviform vases, with upright handles and figures, with cupids and sheep	15	15	0
720. An uniform vase and cover, with twisted handles, with females, children and flowers	6	0	0
721. An oviform vase with satyr-mask handles, two nymphs with Cupid, and a girl kneeling before an altar	24	0	0
722. An oviform two-handled vase and cover,			

	£	s.	d.
surmounted by Pegasus, with bas-relief of Apollo and the Muses	34	0	0
723. An oviform vase and cover, with upright handles, and bas-relief of three Bacchanalian boys and cupids	25	0	0
724. An ewer with dolphin spout and triton handle, with festoon of bulrush emblematic of water	21	0	0
725. The sacrifice of Iphigenia, a bas-relief of thirteen warriors and other figures. In glazed gilt frame	40	19	0
726. An oblong bas-relief, white on sage green. Subject, "Nymphs sacrificing." In glazed gilt frame	50	0	0
727. An oviform two-handled vase, white on sage green, with bas-relief of mythological deities and trophies	37	0	0

Medallions in Basaltes.

728. A large oval medallion, a youth with a lion. In gilt frame	4	5	0
729. A smaller ditto, with Bacchanalian boys sporting	3	3	0
730. A ditto with Perseus and other figures fighting. In gilt frame	3	0	0
731. An oblong bas-relief; in gilt frame. Subject, "Death of a Roman Warrior"	11	11	0
732. A bust of Shakespeare. Oval. In gilt frame	6	15	0
733. A male bust, the companion	2	5	0
734. A female with a tambourine; from a Pompeian fresco, in gilt frame	4	4	0

	<i>£</i>	<i>s.</i>	<i>d.</i>
735. A male figure with a thyrsus ; from a Pompeian fresco. In gilt frame	4	8	0
736. The education of Apollo ; from a Pompeian fresco. In gilt frame	4	4	0
737. Nymphs with cupids ; a pair of large oval medallions. In carved and gilt frames .	14	10	0
738. A female centaur carrying a nymph ; from a Pompeian fresco. In gilt frame	5	0	0
739. Apollo and Cupid, the companion	5	10	0
740. A male head ; a large oval medallion	2	4	0
741. Twenty-nine bordered oval medallions in basaltes, of Roman emperors and distinguished persons	3	10	0
742. Medallions in basaltes, of Nero, Vitellius, Cicero, and Plato	2	2	0
743. Ditto of Dr. Pemberton, Rochester, Sydney, and two others	2	2	0
744. Seven medallions in basaltes, of celebrated Roman characters	1	14	0
745. Sixty-seven copies of English and foreign medals	4	12	0
746. A large circular medallion of a male head, with shield and cypher MS. above	2	18	0
747. A pair of large oviform vases, in basaltes, with four handles, and festoons of drapery in relief	7	15	0
748. A pair of fluted globular vases, in basaltes, and on tripods, formed of terminal figures supporting festoons of foliage .	12	10	0
749. A draped female figure, in basaltes	4	15	0
750. A circular vase and cover, in ditto, with scroll foliage in relief, on triangular stand formed of three male figures	8	12	0

	£	s.	d.
751. A basalt tea-pot and cover, with figures and animals	0	13	0
752. A ditto basin, with figures and cupids with animals	8	0	0
753. A ditto two-handled vase, with frieze of classical foliage, one handle wanting	1	7	0
754. A ditto oviform vase, with female bust handles, a cameo and festoons of foliage	2	0	0
755. A ditto fluted vase, with festoons of foliage. One handle wanting	0	9	0

Busts in Basalt.

756. A bust of Locke, on square pedestal	2	0	0
757. A pair of busts of Voltaire and Rousseau	2	15	0
758. A bust of Cicero, on ebonized pedestal	3	10	0
759. A bust of Sappho	3	9	0
760. A bust of Grotius	6	5	0
761. A bust of Epicurus, life size	8	8	0
762. A bust of Spenser	3	17	6
763. A bust of Oldenbarneveld	10	0	0
764. A bust of the Madonna	9	0	0
765. A bust of Zeno, life size	7	0	0
766. A bust of Bacon	10	10	0
767. A bust of Democritus	5	10	0
768. A bust of a youth	3	7	6
769. A bust of Socrates, life size	10	0	0
770. A bust of Ben Jonson	7	7	0
771. A bust of a vestal	3	3	3
772. A bust of Seneca, life size	15	0	0
773. A small bust of Cicero	2	17	6
774. A bust of Cato, life size	9	10	0

	£	s.	d.
775. A female bust, zingara	4	16	0
776. A small male bust ¹	1	3	0

BARLOW COLLECTION. SOLD AT CHRISTIE AND MANSON'S,
TUESDAY, MAY 4, 1869.

1. Black basalt vase with figure handles, 10 in.	1	10	0
2. Small jasper teapot, blue ground, white relief. Subject, "Sterne's Maria," &c.	2	0	0
3. Red-ware match-box, with figures of chil- dren in bold relief; blue and white jasper inkstand; and a cup and saucer; printed ware. 3	1	0	0
4. Cane-coloured bulb vase, 11 in.	0	10	6
5. Small pedestal, glazed brown and green ware, 3½ in., with a chessman by Flax- man	1	1	0
6. Game-pie dish and cover, ivy ornaments, buff ware; and a tripod incense-burner	2	2	0
7. Blue and white jug, with figures in relief sacrificing to Love, &c., and a tureen, rich specimen of printing			
8. A yellow crocus-dish with ornaments; and a cream ewer	0	10	0
9. A teapot, green, with flowers in colours, figure top after a model by Wedgwood, pearl ware. <i>Bare</i>	11	0	6

¹ Nos. 758, 760, 763, 765, 766, 770, 772 and 774, were bought for the South Kensington Museum.

	£	s.	d.
10. A circular inkstand, black, with red ornaments	1	2	0
11. A black vase, with Etruscan border in red	1	11	6
12. Two jugs of red ware; flowerpot and stand, green and buff			
13. A pair of Etruscan ewers, black, with figures in red	1	13	0
14. Two cups and saucers, cane colour and blue; sugar-dish and cover, grey and blue, glazed. 3	1	10	0
15. A cream-jug, red with black ornaments; a toilet box, black, with cupids in red; and a small copy of the Portland vase, modern. 3	1	10	0
16. Two chocolate cups, blue and white, perforated tops; a cup, black, with red vine-leaf border; and a Doric jug. 4	4	14	6
17. Two cups, metallic lustre ware; spill case, black, with figures in red; and a Doric jug, yellow. 4	0	16	0
18. A black Etruscan vase, with figures in red. 9 in. high	0	18	0
19. A red porphyry vase, with three gilt handles	5	0	0
20. A fine black vase, medallions and mask handles. 9 in. high	7	15	0
21. A black and red tazza	0	12	0
22. A rustic basket and tray, white and blue glazed ware	1	11	6
23. Three plates and two saucers; an agate knife handle; and a stick handle. 7	0	12	0
24. An Etruscan vase, black, with figures in red. 11½ in. high	1	8	0

	£	s.	d.
25. A porphyry vase, with gilt handles	5	0	0
26. A set of three red Egyptian vases, with ornaments in black	5	0	0
27. A tazza, metallic lustre ware	0	14	0
28. A black vase, with cameo, a female figure sacrificing, and mask handles; Wedgwood and Bentley	3	12	6
29. A plate, blue and white, richly ornamented, cracked; an inkstand, in form of a lamp, black, with flowers in colours; and a coffee percolator, black and red figures. 3.	1	5	0
30. A basket, metallic lustre ware	1	1	0
31. Black Etruscan vase, figures in red. 10½ in. high			
32. Gilt pedestal, with medallion of Shakespeare, blue and white	1	13	0
33. A cane-coloured crocus-pot, 9 in. high; cup and saucer, in cream ware, with coloured border; and one ditto, oriental pattern, gilt and colours. 3	1	0	0
34. A pair of black tazze, with vine ornaments, &c., basalt	1	5	0
35. A jug, buff-coloured, young Bacchanals in grey relief. 7 in. high	4	0	0
36. Black Egyptian vase, with mask handles, &c. 11½ in. high	2	0	0
37. A white biscuit oviform vase, with mask handles in form. 12 in. high	5	0	0
38. Pair of Etruscan vases, with Greek subjects in red encaustic. 9 in. high	3	15	0
39. Fine blue and white jasper bowl, with figures, &c. 6½ in. diameter	3	3	0

	£	s.	d.
40. Greek tripod, black and white, with lions' heads at corners. 9 in. high	2	10	0
41. Pale sea-green semi-transparent tea-pot, with groups of children; cup and saucer, ditto. <i>Rare</i>	2	6	0
42. Cup and saucer, black, vine ornaments in red	4	0	0
43. Cane-coloured basket, with vine ornaments in red. 7 in. diameter	1	6	0
44. Jasper, blue ground, white relief. Subjects, "Priam begging the body of Hector," and another	5	0	0
45. Pair of pale blue jasper vases, granulated body. Subject of white relief, "Cupids with garlands," &c. 9 in.	22	10	0
46. Pair of crystalline agate vases, classical form, with gilt handles and garlands, reversible for candlesticks. 10 in. high. Marked "Wedgwood and Bentley"	11	0	0
47. Vase, black basalt, after a model by Flaxman. 16 in. high	7	0	0
48. Vase, black basalt, with Egyptian head, handles, garlands and medallion of Hercules and the Nemean lion. 15 in. high. Marked "Wedgwood and Bentley"	8	0	0
49. Pair of tripods, after the antique, biscuit ware, lions' heads, &c. 9 in. high	5	10	0
50. Rare black Etruscan vase, with a painting of "Fox and Stork" fable. A first trial in encaustic painting. 10½ in. high	3	10	0
51. Basket-pattern bulb pot, cane-coloured	0	18	0

	£	s.	d.
52. A Wedgwood tart dish, buff ware	0	10	0
53. Black Etruscan vase, with figures in red, 9¼ in. high	1	13	0
54. Pair of old glass lustres, ormolu mounts, blue and white Wedgwood plinths, clas- sical subjects, Achilles, &c.	16	5	6
55. Cane-coloured teapot and tray, with floral decoration	0	13	0
56. Inkstand and tray, black, black and red ornaments	8	15	0
57. Black Etruscan ewer, with silver ornaments and mask handle. <i>Rare.</i> 7½ in. high	8	15	0
58. Butter-dish and plate, jasper, blue and white, with acanthus-leaf ornaments	3	8	0
59. A blue and white jasper cup and saucer, with cupids at play; and one ditto, peach-coloured, with foliage ornaments	3	0	0
60. A circular fruit-basket and dish, white, red, and green glazed ware	3	3	0
61. A sucrier, blue and white jasper, dice work with quatrefoil ornaments in green. 4 in. high	5	0	0
62. Porphyry vase, with winged figures, handles gilt, and ribbon garlands. 9 in. high. Marked "Wedgwood and Bentley"	4	10	0
63. Blue and white jasper vase, with two clas- sical subjects. 9½ in. high	4	8	0
64. A set of three vases, cane-colour with ivy ornaments, red, green and black	8	0	0
65. A blue and white sucrier and cover, with cameo: subject, "Charlotte at the tomb of Werther," and female dancing cupid	5	0	0

	£	s.	d.
66. Very fine cup, blue, green and white, with camei, Pegasus and Bellerophon, &c., &c.	10	15	0
67. Two scent bottles, with classical subjects, blue and white	1	10	0
68. A circular blue and white plaque, repaired, "Charlotte at the tomb of Werther." Framed	0	15	0
69. A pair of black tazze, with ornaments in red. 10 in. diameter	4	5	0
70. Set of three cane-colour basket-pattern vases	3	5	0
71. A rhyton in basalt, in form of fox's head, mounted in silver	2	15	0
72. A pair of sea-green vases, with white bas- reliefs, marriage of Cupid and Psyche, and cupids sacrificing to Hymen	21	0	0
73. A square pedestal, blue and white, with figures in the sides, ram's head corners	4	0	0
74. A blue and white mug, silver mounted, George III. hall mark, the Seasons in four subjects	6	0	0
75. A pair of Etruscan-shaped vases in basalt, richly decorated with figures. 12 in. high	9	19	6
76. A set of three green crystalline vases, with gilt medallions, mask heads, festoons, and handles. 13 and 11 in. high. Fine. Marked "Wedgwood and Bentley"	19	8	6
77. A square bulb-stand, with top, terminal figures at the corners, and at the sides figures of Flora and Bacchus, blue and white. 9½ in. high	9	9	0
78. A circular pedestal, blue and white, with eleven figures sacrificing	5	10	0

	£	s.	d.
79. A pair of pedestals, mounted in ormolu, blue and white, with festoons, &c.	7	0	0
80. A pair of figures, Cupid and Hymen, as candlesticks, in imitation of Chelsea ware. 9½ in. high. <i>Rare</i>	4	0	0
81. A basin, blue and white jasper, with border of water-lilies, &c.	4	0	0
82. A blue and white jasper vase, with leaf ornaments, &c. 10 in. high	10	0	0
83. A pair of blue jasper crocus-pots, with white ornaments	11	10	0

Medallions.

84. An octagonal frame, containing twenty-one portraits of poets, marked "Wedgwood and Bentley," viz. Chaucer, Gower, Addison, Lansdowne, Cowley, Butler, Rochester, Otway, Oldham, Beaumont and Fletcher, Milton, Surrey, Swift, Waller, Pope, Dryden, Sidney, Johnson, Congreve and Prior. 21 20 0 0
85. Oliver Cromwell, black; Josiah Wedgwood, blue and white; Camper, anatomist and physician, green and white, in tray. 3 8 0 0
86. Washington, blue and white,
Cardinal Fesch, blue and white, in gilt frame,
Portraits—Wedgwood and Bentley,
Homer, white cameo,
Portrait, blue and white, with border,

	£	s.	d.
Duke of York, ditto.			
Portrait, ditto, with border,			
Sir John Fielding, the Bow Street Magistrate, brother to Henry Fielding the novelist, white cameo,			
Handel, blue and white,			
George III., with crown, blue and white, in tray. 11	6	17	6
87. Sir Arthur Wellesley, blue and white,			
Bergman, naturalist and chemist, blue and white,			
Rev. John Wesley, blue and white,			
Smeaton, engineer, green and white, in tray	8	10	0
88. Prince Charles Stuart, blue and white,			
Duke of Cumberland, ditto,			
Julius Cæsar, black and white, in frame.			
Marked "Wedgwood and Bentley,"			
Aristippus, blue and white. Marked "Wedgwood and Bentley,"			
Plato, ditto, in tray. 5	4	0	0
89. Napoleon, French imitation of Wedgwood, blue and white,			
Theophrastus, blue and white. Marked "Wedgwood and Bentley,"			
Empress Catherine, blue and white,			
Queen Charlotte, black and white, in tray, 4	2	10	0
90. Nine portraits, blue and white, marked "Wedgwood and Bentley;" Solon, Aristotle, Zeno, Callisthenes, Democrates, Asclepiades, Sulla, Varro, and another. In tray. 9	5	0	0
91. Solander, blue and white,			

	£	s.	d.
Fox, ditto,			
Fontaine, black,			
Frederick III., King of Prussia, blue and white, in tray, 4	5	15	0
92. Mdlle. de Scudéri, blue and white, mo- dern,			
Charles IV., King of Spain, blue and white,			
Marie-Antoinette, ditto,			
Prince of Mecklenburg, ditto. In tray. 4	4	10	0
93. The twelve Cæsars, black. In four trays. 12	4	4	0
94. Medallion : Franklin. In case	6	10	0
95. Queen Charlotte, blue and white. In gilt frame	1	5	0
96. Dr. Johnson, black and white, modelled by Flaxman. In case	8	18	6
97. Franklin, black. In gilt frame	2	0	0
98. Nelson, blue and white. In carved gilt frame	5	17	6
99. Queen of Portugal, blue and white	4	5	0
100. Wax model of George II., in ebony frame	3	0	0
101. Washington, blue and white, ebony frame, with gilt and silver mounting	4	0	0

Gems.

102. Tray, containing eleven camei :—
 Iöle, with cameo,
 Venus Victrix, ditto,
 Marcus Aurelius, ditto,
 Cleopatra, ditto,
 Sacrifice to Diana, green and white
 cameo,
 Head, white cameo,
 Classical figure, blue and white,

£ s. d.

Urania, black and white,
Cupid and Psyche, brown and white.

Early ware,

Hebe, blue and white,

A sacrifice, brown and white. *Early*

ware. 11 11 11 0

103. Tray, containing twelve camei:—

Hygiea, white,

“Tally-ho,” blue and white,

Didia Clara, white,

Venus Anadyomene, white,

Cupid and Psyche, blue and white,

Cupids sacrificing, its companion, ditto,

Hercules overcome by Love, white,

Hebe, white,

Choice of Hercules, blue and white,

Achilles playing on the lyre, white,

Socrates, white,

Hercules, ditto. 12 8 8 0

104. Tray, containing twelve camei:—

Hope, blue and white,

Charlotte at the tomb of Werther, blue
and white. Marked “Wedgwood and
Bentley.”

Hebe, blue and white,

Couchant Venus and Cupid,

Hygiea, white,

Head, ditto,

Head of an eagle, white,

Helen brought to Paris,

Curtius, white,

Female head, ditto,

	£	s.	d.
Psyche, blue and white,			
Medea rejuvenating the father of Jason,			
white. 12	6	5	0
105. Tray, containing nine camei:—			
Achilles and Hector, blue and white,			
Female resting on an urn, ditto,			
Polyhymnia, grey and white,			
Female figure, blue and white,			
Ditto, looking at a shield, ditto,			
Young Hercules, blue and white,			
Centaur and Achilles, ditto,			
George III., ditto,			
Cupid and Psyche, ditto. 9	3	5	0
106. Tray, containing ten camei:—			
Head, white,			
Cupid and Psyche, blue and white,			
The Graces, ditto,			
Female Centaur, white,			
Socrates and Alcibiades, blue and white,			
Old man with a grasshopper, white,			
Galileo, blue intaglio,			
Female sacrificing to the goddess of			
Friendship, blue and white,			
Boys with a bird, gilt mounted bracelet,			
Hygiea, blue and white. 10	6	10	0
107. Tray, containing nine camei:—			
Homer, white,			
Venus and Cupid, blue and white,			
Socrates, white,			
Hygiea, Mercury, Ceres, black and white.			
Marked "Wedgwood and Bentley."			
Minerva, blue and white,			

	£	s.	d.
Head, white,			
Female sitting, black and white,			
Cybele and Corybantes, blue and white,			
Iöle, white	3	5	0
108. Tray, containing fifteen camei:—			
Hygiea, blue intaglio,			
Cleopatra, white,			
Venus and Cupid, green and white,			
Hercules, white,			
Venus and Cupid, white,			
Ditto, blue and white,			
Ditto, ditto,			
Hercules and lion, black and white,			
Ditto, blue and white,			
Apollo, blue and white,			
Alexander the Great, white,			
Female head, blue and white,			
Cupid's sacrificing, blue and white,			
A head, ditto,			
Cupid, white. 15	5	0	0
109. Tray, containing fourteen camei:—			
Thalia, black intaglio,			
Bird on a lyre, white,			
Cupid's pranks, black,			
Victory, white,			
Olympius, black intaglio,			
Amphitrite, blue and white,			
Sappho, peach and white,			
Classical subjects, early ware,			
Ditto, blue and white,			
Dr. Lucas, black intaglio,			
A head, white,			

	£	s.	d.
Flora and Cupid, blue and white, Theseus, white, Milton, black intaglio. 14 . . .	5	5	0
110. Tray containing two plaques, and three camei:— Plaque, Fame writing on a shield, blue and white, Æsculapins and youth, an early plaque, Venus, white cameo, Flowers, blue and white, Venus and Cupid, white. 5 . . .	4	10	0
111. Tray, with two plaques, blue and white, in pearl and velvet mounts, Diana and Cupid, and Flora and Cupid. <i>From the Blessington collection.</i> 2 . . .	5	5	0
112. Tray, with two plaques, blue and white— Urania, Thalia, Bacchus and Ariadne, blue and white cameo, Hannibal, black intaglio, Sterne's Maria, blue and white, in gilt setting, Marriage of Cupid and Psyche, blue and white. 6 . . .	4	5	0
113. Frame with One plaque, children, blue and white, Ditto, girl, with a bird, ditto, Ditto, a Bacchante, ditto. 3 . . .	4	5	0
114. Gold pin, with double cameo, peach, green, and white; and another, with cameo, Cupid with mask . . .	3	0	0
115. Blue and white cameo, "Helen brought to			

	£	s.	d.
Paris," mounted in gold as a brooch; and one silver gilt, with cameo of Rev. John Wesley	2	0	0
116. Gold scarf-ring, green, peach, and white; cameo of Jupiter, in case. Green, peach, and white cameo, "Time," in case. 2 .	8	0	0
117. An ivory étui, with cameo; and two gold pins, cameo and star. 3	1	18	0
118. Oblong plaque, green and white, "Cupids at play." In gold frame. In case .	11	5	0
119. Gold-mounted ivory étui, with blue and white plaque; children playing	4	5	0
120. Black, green, and white cameo, "Peace and War;" mounted in gold as a brooch. In case	5	15	0
121. Peach, blue, and white circular cameo brooch, gold mounted, "Female Sacrific- ing." In case	11	17	6
122. Blue and white cameo, "Hercules," set in gold as a pin. In case	3	13	6
123. Blue and white cameo. Subject, "Flora." Mounted in old steel as a buckle	4	0	0
124. A steel châtelaine, with cameos, two, double, blue and white. In case	0	19	0
25. Old steel châtelaine, with cameo of Sappho, and white octagonal cameo	3	3	0
126. Old steel châtelaine, and blue jasper beads, with double cameo. Subject, "Cupids and Triumph of Amphitrite." In case. .	3	15	0
127. A fine gold pin, with blue and white cameo, Æsculapius			
128. A gold scarf-ring, with white cameo, an			

	£	s.	d.
antique head; and a green, peach, and white cameo, Cupid. 2	2	15	0
129. A blue and white cameo, Apollo, Hygiea, &c., mounted in gold as a brooch. In case. 2	1	18	0
130. Green and white cameo, "Boys Dancing," in case; fine white cameo, "Minerva," in case. 2	8	10	0
131. An old gold ring, with cameo, Pandora; and two black seals, Duke of Cumberland and Admiral Keppel. 3	1	18	0
132. Blue and white cameo, "Cupids," in circular frame, black and gilt; two black and white court-dress buttons, set in steel, Mars and a Bacchante. 3	2	5	0
133. An ivory étui, gold mounted with cameo, white, green and black, "Peace and War".			
134. A scent bottle, silver top, with pen, &c. In case	5	0	0
135. A gold and steel mounted ivory snuff-box, with blue and white cameo, "Sacrificing to Diana"	2	2	0
136. A tortoise-shell snuff-box, gold-mount. Plaque, subject, "The Graces placing the statue of Cupid on a pedestal"	3	5	0
137. A blue, peach, and white oblong plaque, "Selling Cupids." In case	6	5	0
138. A gold-mounted ivory étui, with black and white cameo; "Aurora," by Flaxman	6	7	6
139. A Louis-Seize gold and amber snuff-box,			

	£	s.	d.
with blue and white plaque; girl with a dog and bird. In case.	7	0	0
140. A green and white plaque, "Flora," in a gilt-chased frame. In case.	8	18	6
141. A pair of earrings, old silver mounts, "Night and Morning," "Diana and Aurora," &c.; blue and white; designed by Flaxman	20	0	0
142. A black, green and white cameo, "Sacrifice to Diana," set as a brooch, in fine gold and enamel. In case	15	14	6
143. Queen Charlotte's opera-glass, steel marquise and gilt, with subjects in blue and white, "Selling Cupids," "Female at the shrine of Love," borders, &c. In case	21	15	0
144. Blue and white jasper snuff-box, gold mounted, "Nymphs tending Pegasus," with ivy and lace pattern borders, by Flaxman. In shagreen case	29	10	0
145. A set of ornaments, silver mounted, consisting of buckle, with classical subjects; blue and white brooch, Sterne's Maria; blue and white bracelets, "Boys at play," "Cupid and Panther," blue and white. In case	12	1	6
146. A gold pin, blue and white cameo, from an antique	2	12	6
147. A scent bottle, blue and white, mounted in silver gilt	1	10	0
148. An ivory snuff-box, with blue and white medallion of Louis XVI., gilt mounted.	3	3	0
149. An ivory snuff-box, lined with tortoise-			

	£	s.	d.
shell; and a blue and white medallion, a French portrait, with border . . .	2	0	0
150. A pair of ewers, black, with figures and ornaments in red, one repaired. 11 in. high	1	18	0
151. A pair of purple porphyry vases, with gilt festoons. 9 in. high	5	0	0
152. A set of three black and white vases, with rich floral ornaments, &c.	19	10	0
153. A pair of flower-pots and stands, black, green and white.	15	0	0
154. Bridal vase, with Hymeneal torches, &c., black and white	24	0	0
155. A teapot, pale blue and white, granulated body, with figures and rich floral orna- ments, surmounted by a figure of Cupid	21	0	0
156. A Portland vase, black and white, an early copy, but not perfect. 10 $\frac{3}{4}$ in. high	6	0	0
157. A pair of female figures, bearing cornu- copiæ, blue and white; modelled by Flaxman. 13 in. high	18	0	0
158. Zingara, from the antique, in the Bor- ghese Palace, Rome; in basalt. 17 $\frac{1}{2}$ in. high	6	0	0
159. Sage-green and white goblet, with rich floral ornaments. 7 $\frac{1}{4}$ in. high	12	5	0
160. A service, blue and white, and green quatrefoil ornament; consisting of oval plateau, with fine border, teapot and cover, basin, cream ewer and cover, sucrier and cover, teacup and saucer	25	0	0

Plaques.

	£	s.	d.
161. Cupid, black and red, in frame	5	0	0
162. Two blue and white plaques, "Thetis giving Achilles to the Centaur to educate," and "The Centaur teaching Achilles the use of the bow." <i>Oval</i> . In black and gold frames. $8\frac{1}{2}$ in. by $5\frac{3}{4}$ in.	7	5	0
163. Blue and white oval plaque, "The Infant Academy," after Sir Joshua Reynolds, in gold frame. 6 in. by 5 in.	28	7	0
164. An oval blue and white plaque, "Friendship consoling Affliction," from a design by Lady Templeton, in black and gold frame. From the Earl of Cadogan's collection. 8 in. by 6 in.	21	10	0
165. An oblong plaque, blue and white; Apollo, Thalia, Clio, Calliope, and Euterpe, in gold frame. 11 in. by $4\frac{1}{2}$ in.	8	0	0
166. A pair of circular blue and white plaques, "Cupid stringing his Bow," and "Cupid sharpening his Arrows," in bold relief, framed. 5 in. diameter	30	0	0
167. Oblong plaque. Subject, "Bacchanalian Dance." In black and gold frame, glazed. $19\frac{1}{2}$ in. by 8 in.	38	17	0
168. A sage-green and white plaque, "Urania, Clio, Apollo, Thalia, and Euterpe," from an antique sarcophagus in the Louvre, an exquisitely finished work, in gold frame	66	3	0
169. Deep blue jasper oval plaque, "Agamem-			

- | | £ | s. | d. |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|----|----|
| non, Achilles and Briseis," by Flaxman.
10½ in. by 8½ in. In gold frame . . . | 61 | 19 | 0 |
| 170. Oblong jasper plaque, sage green and white, "The Sacrifice of Iphigenia," a bas-relief from the sarcophagus of Severus, now in the Vatican, in which the Portland vase was found, supposed to be of the same period of Greek art as that work. Modelled in Rome, under the direction of Flaxman. 15½ in. by 6½ in. In gilt frame, <i>glazed</i> . . . | 121 | 16 | 0 |
| 171. Deep blue and white jasper vase, with exquisitely finished classical subjects, females sacrificing, &c., by Flaxman. 10½ in. high | 29 | 15 | 0 |
| 172. An oviform vase, blue and white jasper, granulated ground, with figures of Apollo and the nine Muses in high relief, masks, &c., surmounted by a figure of Pegasus, by Flaxman. 16 in. high | 68 | 5 | 0 |
| 173. A pair of oviform jasper vases, sage green and white, with bas-reliefs of "Apollo and the Muses," from an antique sarcophagus in the Louvre, "Charlotte at the tomb of Werther," and "Friendship consoling Affliction," both by Lady Templeton, with mask-handles, &c. 11½ in. high | 96 | 0 | 0 |
| 174. Deep blue and white jasper vase, with Flaxman's "Dancing Hours," serpent handles. . From the Avery collection . . . | 131 | 0 | 0 |

	£	s.	d.
175. An ebonized table, with plate-glass top, with blue and white medallions in or- molu frames; "Judgment of Paris," marked "Wedgwood and Bentley;" Sterne's "Maria," "Cupid playing the harp," and "Cupid singing"	30	0	0

CARRUTHERS COLLECTION. SOLD AT CHRISTIE AND MANSON'S,
THURSDAY, JUNE 9, 1870.

Intagli—Basaltes.

1. A nymph and Cupid; and four other black intagli	0	14	0
2. Figures sacrificing; and four other medal- lions of classical figures	0	13	0
3. Two medallions in commemoration of George II.; a boy with a dog; and Ceres and a nymph	0	15	0

Medallions—Basaltes.

4. George II.; George III.; and William Duke of Cumberland	0	10	0
5. Princess Dowager of Wales; Queen Char- lotte, and the old Pretender	0	13	0
6. Lord Clive; and the Duke of Wellington	0	10	0
7. Louis XIV.; Cardinal Mazarin; and Sully	0	12	0
8. Louis XVI. and Marie Antoinette	0	9	0
9. Louis XIV.; Louis XVI.; and Marie An- toinette	0	8	0

	£	s.	d.
10. Boileau ; Turenne ; Fénelon ; Pascal ; Hugo Grotius ; Gassendi ; and Descartes	0	6	0
11. Fontaine ; Fénelon ; Montaigne ; Marmontel ; Molière ; Burlamaqui ; and Sartine	1	6	0
12. Louis XVI. ; Marie Antoinette ; Madame de Pompadour ; Ninon de l'Enclos ; and the Countess de la Sage	1	6	0
13. Charles I. and Henrietta Maria ; Charles IV. of Spain ; the Countess Grignon ; Blake ; and Lord Lansdowne	0	17	0
14. William I. Prince of Orange ; and Olden- barneveld	1	10	0
15. Erasmus ; Melancthon ; and Grotius	1	4	0
16. The Prince and Princess of Orange	0	15	0
17. Peter the Great ; Charles XII. of Sweden ; Napoleon I. ; Murat ; and one other	0	18	0
18. Louise de Coligny ; and P. Hein	0	19	0
19. Catherine II. of Russia ; Frederick II. of Prussia ; and Pius VI.	0	18	0
20. Joseph II. ; Christina of Sweden ; and Gus- tavus Adolphus	0	13	0
21. Pitt ; S. More ; Edwards ; and Wedgwood	1	3	0
22. Bergman ; Boerhaave ; Sir J. Banks ; and Dr. Fothergill	1	2	0
23. Herschel ; Dr. Pemberton ; and Buchan	0	18	0
24. Voltaire ; a medal by Wirchter ; a medallion marked "Wedgwood and Bentley ;" Descartes ; St. Evremond ; Maffei ; Di- derot ; Fontenelle ; De Moivre ; and Keder	1	10	0
25. Prior ; Congreve ; Pope ; Addison ; Gower ; Chaucer ; Howard ; Earl of Surrey ; and Spencer	1	5	0

	£	s.	d.
26. Waller; Beaumont; Fletcher; Rochester; Butler; Swift; Garrick; and Otway . . .	1	14	0
27. Sir P. Sidney; Shakespeare; Milton; Johnson; Oldham; Cowley; and Dry- den	1	7	0
28. Michael Angelo; Correggio; F. Albano; Titian; Carracci; L. da Vinci; C. Ma- ratti; and G. Romano	1	10	0
29. Cornelius de Witt and John de Witt . . .	2	4	0
30. Gassendi; Hogerboots; and Grotius . . .	1	12	0
Nine medallions	2	12	6

Medallions—White.

31. Oliver Cromwell (2); George II.; and one other	1	10	0
32. Three Roman Emperors, marked "Wedg- wood and Bentley," in ormolu frame . . .	2	7	0
33. Keppel; Lord Heathfield; and an Austrian general			
34. Sir Isaac Newton; and Franklin	2	10	0
35. Sir Wm. Hamilton and Mr. Bentley . . .	3	3	0
36. Terpsichore; and a boy with a musical pipe, marked "Wedgwood and Bentley," 2 . . .	1	11	0
37. A large oblong bas-relief, marked "Wedg- wood and Bentley." Subject, the "Apo- theosis of Homer," from a design by Flaxman	3	3	0

Portrait Medallions—Blue and White Jasper.

38. Lafayette; Necker; Baily; and Voltaire. 4	3	3	0
39. Louis XVI.; Duc de Navernais; and Necker	1	14	0

	£	s.	d.
40. Louis XVI.; and Marie Antoinette	2	4	0
41. Catherine II. of Russia; Maria of Portugal; and the Prince of Orange	2	15	0
42. Paul I. of Russia, in ormolu frame; and a Prince of Prussia, in chased ormolu frame	2	5	0
43. The Earl of Hillsborough; a lady; and a gentleman. 3	6	0	0
44. Josiah Wedgwood and William Hackwood. 2	1	11	0
45. Lord Camden; and Lord Somers. 2	4	6	0
46. William Frederick of Holland and his sister	1	8	0
47. William I. Prince of Orange; Hogerboots; and P. Heyn. 3	3	17	6
48. C. de Witt; and Admiral de Ruyter. 2	4	6	0
49. M. and C. Tromp; Oldenbarneveld; and Hugo Grotius. 4	1	19	0
50. Oliver Cromwell; and a lady			
51. Lord Chesterfield; Fox, in ormolu frame; the Duke of Gloucester; and four others	2	12	6
52. Lavoisier; Montesquien; Voltaire; and Rousseau	2	12	6
53. Marie de Médicis; Countess de la Sage, in metal frames; Madame de Pompadour; Sully; Prince Poniatowski; and three others	6	5	0
54. Washington and Franklin, marked "Wedg- wood and Bentley"	3	17	6
55. Washington and Franklin, small; and Franklin, marked "Wedgwood and Bentley"	1	4	0
56. B. Franklin; and his son W. Franklin	4	4	0
57. George III.; and Queen Charlotte, in or- molu frames	4	0	0

	£	s.	d.
58. Pitt; and Fox	4	10	0
59. Lord Melville; and the Rt. Hon. C. Jenkinson. 2	5	12	6
60. William Pitt, Earl of Chatham.	1	2	0
61. Camper; Bergman, in ormolu frame; and Solander. 3	5	10	0
62. Sir J. Banks; Dr. Ray; Smeaton; and J. Black. 4	3	0	0
63. Lord Nelson; Lord Vincent; Lord Hood; and Keppel. 4	4	0	0
64. Herschel; and Jonas Hanway. 2	3	5	0
65. Buchan; John Wesley; and C. Wyvill. Marked "Wedgwood and Bentley." 3	4	4	0
66. Shakespeare; and David Garrick. Marked "Wedgwood and Bentley." 2	4	17	6
67. Mrs. Siddons; and J. P. Kemble	10	15	0
68. C. Macklin; and Pope. 2	4	4	0
69. A lady, in black frame; and an officer in armour. 2	4	12	6
70. Captain Cook; General Monckton; and Duke of Cumberland. 3	4	17	6
71. Captain Cook, marked "Wedgwood and Bentley;" and two others	6	5	0
72. Ferdinand Duke of Brunswick; Frederick William II. of Prussia; and Louis XV. 3	1	13	0
73. Bryan Edwards; Stuart; S. More; and C. Middleton. 4	4	17	6
74. Joseph II. of Austria; and another portrait, in ormolu frames. 2	2	0	0
75. Napoleon I.; Paul I. of Russia; and two others. 4	3	12	6
76. Virgil and Livy, in ormolu frames	3	3	0

	£	s.	d.
77. Herodotus; Thucydides; Pittacus; Alexander the Great; and Prusias. 5.	2	15	0
78. Sappho and Phaon; and Solon. Marked "Wedgwood and Bentley." 3	3	7	6
78a. Three Wedgwood, two Sèvres, and two wood frames	1	2	0
79. Bergman, in white, on sage-green ground; Boerhaave, pink ground	3	5	0
80. Lord St. Vincent, green ground; and Lord Howe, pink ground	4	6	0
81. Maria of Portugal; and Lavater, on green ground	4	4	0
82. William Franklin; and Temminck. 2	3	12	6

Medallions—Coloured.

83. An oblong medallion, with children in white on sage-green ground	5	5	0
84. An oval ditto, with the "Muses tending Pegasus," in blue and white, and with pink and white border	9	15	0
85. A ditto, with "Achilles in his chariot with the body of Hector"	8	0	0

Medallions—Blue and White Jasper.

86. A pair of oval medallions of children; and a pair of oblong ditto, with cupids	4	4	0
87. Cupid sharpening his bow, marked "Wedgwood and Bentley;" a circular medallion of children; and two oval ditto, in metal gilt frames	1	11	0
88. Two oval medallions, with designs for monuments	4	12	0

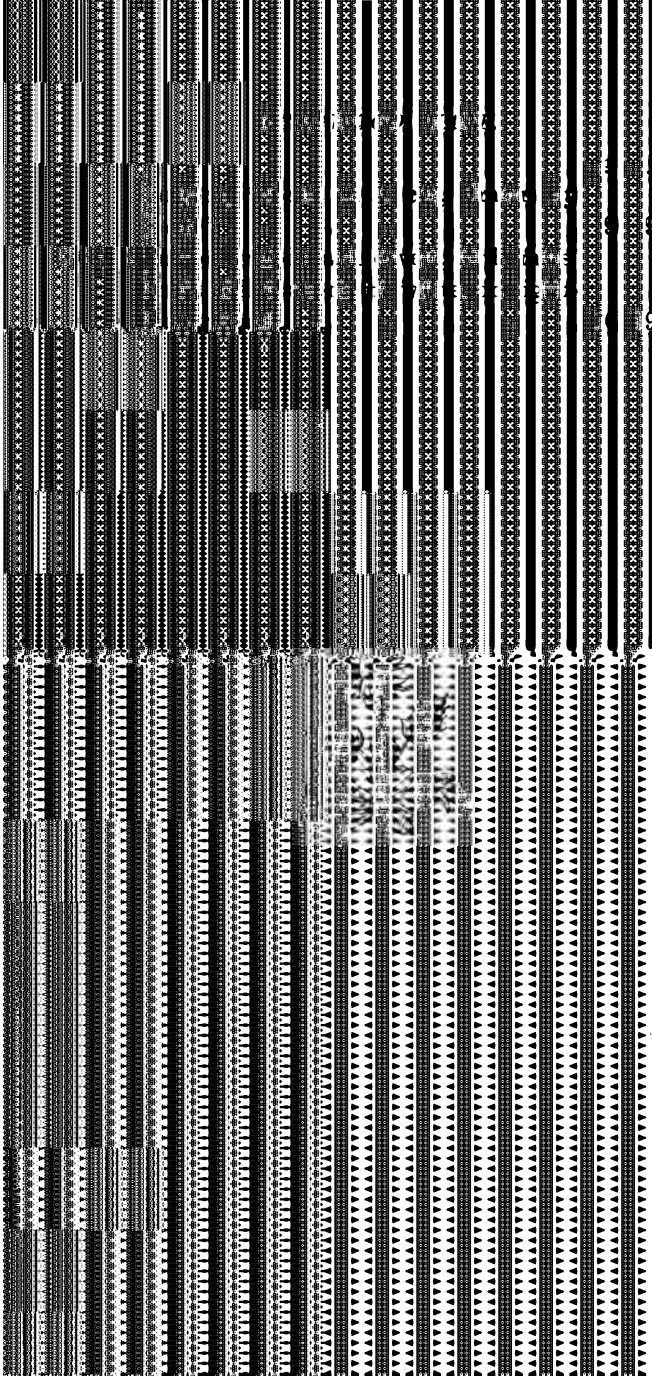
	£	s.	d.
89. Four smaller, ditto	3	0	0
90. A ditto, with a nymph and Cupid; two females at an altar; and Curtius	2	2	0
91. "The Taking of the Bastile;" and three other circular medallions relating to the French Revolution	4	4	0
92. A naval trophy, with a figure of Fame and Sappho	2	5	0
93. Britannia and Austria, oval medallion; three circular ditto of Austria; and the double eagle. 5	2	10	0
94. George III. on his restoration to health, 2; Minerva; and figures at an urn. 4	2	5	0
95. "The Infant Academy," after Sir Joshua Reynolds	2	5	0
96. Nymphs at an altar, oval medallion, marked "Wedgwood and Bentley;" and two circular ditto	3	7	6
97. Nineteen small blue and white medallion portraits	3	12	6
98. Eleven ditto, of different colours	3	0	0
99. Two pink and white drops for earrings, and two buttons	4	0	0
100. A black seal; eighteen small plaques, &c.	3	3	0
101. Nine oval medallions of classical figures, in white on blue ground	2	4	0
102. Six white ditto	1	11	0
103. George II., William III., and two other coloured medallions	1	18	0
A cabinet, with trays for medallions	5	0	0
A small cabinet with two drawers	1	1	0
104. A canister, printed with landscapes; two small two-handled cups; a saucer, with			

	£	s.	d.
foliage in relief; and a custard-cup and cover	1	0	0
105. A pair of shell-shaped dishes, with pink scale-borders, flowers, and insects	3	0	0
106. A pair of black matchpots, with red columns; a cup and saucer, with vines; and a basin, cover and stand, with Egyptian ornaments	3	3	0
107. A pair of black two-handled vases and covers, partly gilt	8	5	0
108. A pair of bulb-stands, with classical figures and ornaments in light blue on sage-green ground	12	0	0
109. A black vase and cover, with upright handles, festoons, and medallions	6	10	0
110. A blue and white vase, shaped as an antique lamp, with bird's-head handles	4	4	0
111. A pink cup and saucer, with ornaments in white; a white ditto; two plinths; a stand; and a nozzle	2	0	0
112. A teapot, with figures in green on buff ground; a tea-caddy, nearly similar; and a cup and saucer, with figures in relief	2	0	0
113. A basin, with foliage; a cream-jug; a plain cup and saucer; and three small tazze of buff unglazed ware	0	18	0
114. A jug, with infant Bacchanals; a glazed basin, with figures in relief; and a cup, with flowers in colours	1	4	0
115. A white sugar-basin and cover; a cup, with children in relief; a large cup, with infant Bacchanals	2	10	0

	£	s.	d.
116. A black basin, with children; a basin and cover, with ornaments; and a square bulb-stand, with cupids in white on black ground	3	7	6
117. A green and white bulb-stand, formed as a temple	2	10	0
118. A pair of cups and saucers, partly fluted, with children in white on blue ground; and a basin, similar	11	0	6
119. A teapot, with figures in white on sage-green ground, with border of blue, green, and white chequers	16	10	0
120. A cup and saucer; and a sugar-basin, similar	19	10	0
121. A butter-dish, cover and stand, with children and ornaments in white on blue ground	10	0	0
122. A basin, with foliage; and a pastile burner, on dolphin feet	5	10	0
123. A sugar-basin; and a cup and saucer, with children in white on blue ground	6	10	0
124. A saltcellar, with figures dancing; and a basin, with foliage in blue on white ground	3	12	6
125. A cream-jug; and a cup and saucer, with figures in white on pink ground	8	10	0
126. Two jugs; a box and cover; and two lamps, with figures and ornaments in black on red ground	2	2	0
127. A pair of vases, of unglazed white ware; and a pair of smaller ditto	2	2	0
128. A vase, with satyrs' mask handles, an			

	£	s.	d.
ewer; two small vases; and a pair of cups, covers, and saucers	3	3	0
129. A two-handled vase, with heads of Medusa in relief; a matchpot and a taper-stand, with flowers in colours; and an inkstand, with ornaments in red on black ground	1	2	0
130. Three cream-coloured plates, with open-work borders, painted with portraits of Milton, Pope and Swift	6	6	0
131. A pair of oval plaques, painted with Chinese figures; and a larger ditto, with Æsop	1	10	0
132. A vase, coloured in imitation of granite, with figures sacrificing in relief	2	15	0
133. An agate-ware milkpot; an eggcup and stand; and a small white jug	1	1	0
134. Two pink and white trellis-pattern cups and covers; a blue and white ditto; and a small basket	5	10	0
135. A vase on tripod stand; and a cylindrical bulb-stand, of lustred ware	1	4	0
136. A cream-coloured vase, with gilt lions' masks and festoons in relief; and a vase and cover, with figures in white on buff	1	4	0
137. An oblong plaque, with five Muses in relief, in white on sage-green ground. In a case	25	4	0
138. A large white plaque, marked "Wedgwood and Bentley," with the Muses in relief, in wood frame	8	15	0

	£	s.	d.
139. A black vase and cover, with foliage in relief; and a basin and cover, with figures in relief and foliage in silver	8	0	0
140. A black, reclining figure of Cleopatra	1	11	0
141. Venus reclining	5	0	0
142. A pair of black vases and covers, forming candlesticks, with the Muses and foliage in relief	7	0	0
143. A black ewer, with infant Bacchanals in relief, marked "Wedgwood and Bentley"	11	0	0
144. An oviform vase, with masks, festoons, and medallions in relief	8	8	0
145. A teapot and cover, with figures in white on blue ground	6	6	6
146. A pair of cylindrical pedestals, with figures sacrificing; and a larger ditto	7	10	0
147. A teapot and cover, with cupids and nymphs	3	0	0
148. A hyacinth-stand, with festoons and ornaments in white, on blue ground	2	8	0
149. A vase and cover, coloured in imitation of granite, with mask-handles and figures in relief in white	6	0	0
150. A very fine vase, with a frieze of ten Bacchanalian figures in relief in white, on blue ground, 18 in. high	64	10	0
167. A pair of crocus-pots, with figures and wreaths of vines, in blue, on yellow ground	6	10	0
168. An oval plaque in white, on green ground.			

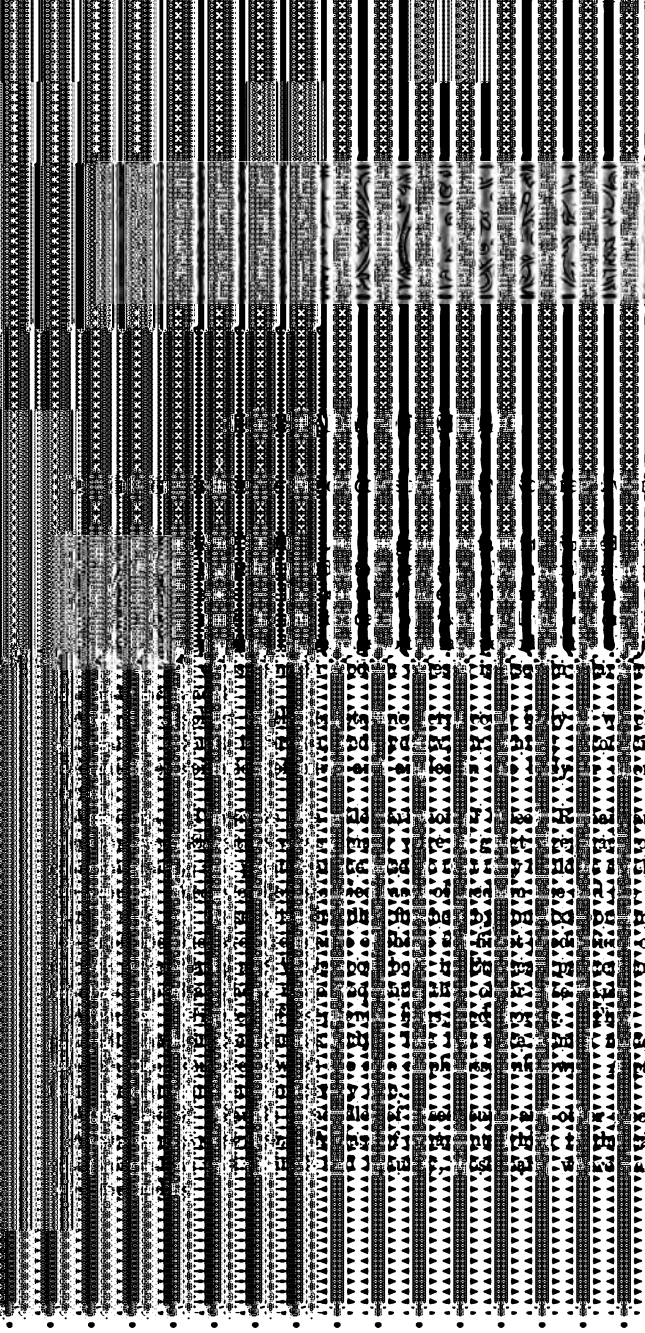


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ANTHEMION. An ornamental decoration formed of petals closed or detached, and curling upon a spiral stem, taken from the antique, and commonly known as the "honeysuckle" ornament, consisting of a conventional representation of that flower. It is sometimes used as a single ornament, but more commonly as a bordering. The wonderfully varied arrangements of this subject, and the elegant methods of connection, rendered it a favourite one for the encaustic painted vases, as also for table ware. When applied in relief, it forms a most beautiful border, and the one most frequently used, particularly on vases in jasper and basaltes.

ANTIQUE. A term derived from the Latin *antiquus*, ancient. By antique is understood pre-eminently those peculiarities of genius, invention, and art, which are preserved in the remains of the cultivated nations of antiquity. The term is used only for the creations which are left to us of the Greeks and Romans. The word "antique" is also applied to one of the choicest enamelled patterns. It is an adaptation of the anthemion or "honeysuckle" border. It appears in red, brown, purple, and other colours. Red, as also purple antique, belong to the finest period of enamel painting. For example, see "Border Patterns," "Life of Wedgwood," vol. ii. pp. 144, 145, No. 14.

BAMBOO. High-coloured cane ware. Also applied to hyacinth and other bulbous-root pots, and to bough pots, which were modelled in resemblance of the bamboo plant.

BASALTES. Black terra-cotta ware. The old Egyptian ware improved. This was Wedgwood's favourite body for busts, figures, and vases.

BASKET. The centre-piece, as also side-pieces, where there were two or more, of dinner and dessert services. The forms are almost always choice.

BASKET-WORK. Open-work pieces after the form of baskets. They were also called in old phrase "twiggen baskets." Wedgwood always rounded his twigs and beautifully interlaced them.

BAS-RELIEF. In ceramic art, the result of one body applied to another for ornamental purposes. The upper body slightly projects from the lower, which is called the plane, field, or surface. In reference to Wedgwood's fine-art work the term "bas-relief" more especially applies to the laying of a white body on a coloured one; as in the case of a bas-relief of white jasper placed on a field coloured blue, green, or black. Bas-reliefs may have varying degrees of projection. Ordinarily in the case of Wedgwood's large pieces the projection is from $\frac{1}{8}$ to $\frac{1}{4}$ in.; in cameos and small pieces from $\frac{1}{8}$ in. to $\frac{1}{16}$ in. and less. The term "bas-relief" is also applied to the whole of an ornamental piece, whether for insertion in a chimney-piece or for framing as a picture. In shape

bas-reliefs may be oval, round, square, or longitudinal, or perpendicular oblongs. The last are rare.

BAT. The flat slab of clay as prepared for the moulder or presser.

BEADING. A beautiful kind of ornament applied by Wedgwood as an edging to many of his finest pieces. It is used for the jasper as also basaltes vases. Copied from the antique.

BEE HIVES. Covered basins or cups for holding sugar, honey, preserve, or cream.

BEVEL, BEVELLING. The sloping or rounding of angles. Many of Wedgwood's seals and cameos were bevelled and the bevels polished. So also were a portion of the large bas-reliefs intended for insertion in fire-places.

BISCUIT. The dead surface without glaze. A term also applied to ware which has been fired but once.

BLACK MARBLE. A crystalline terra-cotta body. The colour is black shaded.

BLACK PAINTED. Single stems and flowers painted on black glazed ware. The earlier patterns are comparatively small; generally consisting of a leaf, bud, or coral-like spray. The later patterns are larger and more highly coloured.

BLACK PRINTED. Cream-ware printed over or under the glaze with patterns in black.

BLISTERED. Unevenness of the plane or surface; a defect often seen in modern bas-reliefs.

BLOCKS. Two portions of the ornaments of fire-places, placed above each column, the frieze being on either side, and the chief piece, the tablet, in the centre. The more ordinary chimney-pieces had only a tablet and blocks. The bas-reliefs inserted in the columns were called panels, and occasionally the base of the columns had blocks also. See "Life of Wedgwood," vol. ii. p. 373.

BODY. The substance of a piece of whatever kind. The bodies include cream-ware, pearl ware, crystalline terra-cotta, basaltes, rosso-antico, cane-colour, and jasper.

BODY COLOUR. As distinguished from surface colour. The crystalline terra-cotta ware and the jasper ware furnish good illustrations.

BORDER. That which limits, edges, or ornaments a piece. A border may be enamelled, printed, or raised above the surface in bas-relief. Under all these forms Wedgwood's borderings are most varied and beautiful. He copied largely from the antique. His chief borders are the anthemion, helix, ivy, Greek fret, mæander, chain-guilloche, feather-edge, bead, and many others. See under respective headings.

BOSTED. An old technical word. It signifies shaped out; as when

the several pieces of a bust or figure are released from the mould and then put together.

BOUQUETIER. A flower-pot, made in many designs and forms, often with a pierced cover for the insertion of the stems of flowers.

BOX, BOXES. Small hollow receptacles of various sizes and forms for snuff, scissors, patches, powder, and countless other things. Many toilet boxes were in the shape of fruits and shells. A large number were made variously of ivory, pinchbeck, and satin and other woods, the Wedgwood ornaments being cameos inserted therein.

BRONZING. The application of bronze powder to basaltic ware; it was then burnt in.

BUST. A representation of the human head, neck, and upper portion of the shoulders. Wedgwood's busts are almost all in the basaltic body.

CAMEO. As distinguished from intaglio, a small piece of which the ornamental portion is raised above the surface. Thousands of people think "cameo" means the material of an object, instead of the object itself. In relation to Wedgwood's fine art work the term "cameo" refers especially to small and beautiful objects in jasper, of two or more colours; the upper, or raised portion, being almost always white and in relief. The forms are various; round, oval, square, horizontal, octagonal, &c. Sizes vary from two inches to a quarter of an inch. Used chiefly for mounting as jewellery, for insertion in all kinds of bijouterie and furniture, and for preservation in cabinets.

CAMPANULA. The bell-flower; an ornamental decoration derived from the Cinquecento. Much used under many variations by Wedgwood in his latest and best period. It serves more frequently for the graceful separation of ornamental parts than as a border.

CANDELABRUM, CANDELABRA. A candlestick or candlesticks with branches. Wedgwood made candelabra in all his various bodies, but more especially in basaltic. The mounts, made chiefly at Soho, were gilded, lacquered, or bronzed. Many of these were of large size and very magnificent, having for supports dolphins, tritons, chimæra, griffins, sphinxes, and human figures. In the jasper body his light-holders took generally the form of chandeliers, the short stems being in blue or other coloured jasper with white reliefs, the branches ormolu, and the drops of fine glass.

CANDLESTICKS. These were made in infinite variety for the drawing-room, the dining-room, the study, the toilet, the nursery, &c. In basaltic they were often large and superb; in jasper, decorated with beautiful reliefs, the columns being supported by white figures. Candlesticks were also made in cream-ware, plain, enamelled, or printed. In the

form of candlesticks Wedgwood imitated Chelsea ware. A pair, with figures, in the Barlow Collection, sold for £4. Such specimens are very rare.

CANE-COLOUR. Ware the colour of cane. There are several shades of colour, the darkest being called bamboo. Cane-colour was applied both to ornamental and to useful purposes.

CANOPIC, CANOPUS, CANOPI. A peculiar class of Egyptian vases which Wedgwood copied in his chief bodies. They are somewhat in the form of a mummy, surmounted by a head which, speaking in relation to his vases, is generally human. They are far from rare; but except as proofs of his skill, have little, in an artistic sense, to recommend them.

CANTHAROS. A kind of cup with two handles. Flaxman modelled a bas-relief vase somewhat after this form for Wedgwood in April, 1775. A copy in basaltes was in the De La Rue Collection. Figured in "Life of Wedgwood," vol. ii. p. 386.

CAST. Any work of art produced from a mould. Almost all Wedgwood's finest works were formed in moulds.

CHAIN-PATTERN. Small rings interlinked. One of Wedgwood's earliest enamelled patterns. It appears in green and gold. Turner used it largely as a border in the jasper body.

CHESSMEN. Seventeen figures for playing the game of chess. They are always in jasper, and were modelled from drawings by Flaxman.

CHIMÆRA. A misshapen monster of Grecian myth. Its forms are various. Wedgwood used chimærae as light supports. One example with a hawk-like head, from the Marryat Collection, is figured in "Life of Wedgwood," vol. ii. p. 219.

CHRYSANTHEMUM. A showy enamelled pattern on useful ware. Much in vogue during the early part of the present century. The chrysanthemum pattern was also enamelled on black glazed vases, tea-services, and dessert-services. See "Memorials of Wedgwood," plate xvi.

CLEANING. The art of restoring soiled and tarnished specimens of all kinds. Soap and water, with a little soda and a soft brush, are the best and simplest materials. When black ware is washed great care must be taken to remove every grain and film of the soap, or when dry the ornamental portions will have a mouldy appearance. Black ware, after thorough cleansing, may be rubbed with fine olive oil with good result. When this has been removed by careful wiping the piece may be dabbed over with naphtha. Some restorers resort to rubbing with wax. Bread as a cleanser for white biscuit may be tried.

CIPPUS, CIPPI. A sepulchral monument in the form of a short

column. Wedgwood used it at a very early date for flower and bulb pots. A most choice example in cream-ware, marbled with orange and black, is given in "Memorials of Wedgwood," plate xiii.

CISTERN. A large dairy utensil for holding milk. Cisterns had plugs, as also taps, and were made in cream-ware.

COLOUR. The hue or tint of a piece. The chief colours are three shades of black in basaltes, the mixed or marbled colours in crystalline terra-cotta, the red in rosso antico, the various tints of blue, sea-green, and mauve in jasper, cane and bamboo colour, and cream colour.

CRACKING. The fracture, mainly due to firing, of the component parts of an ornamental piece—such as a bas-relief or large medallion. It far more frequently affects the raised portion than the field or plane. Wedgwood in one of his letters to Bentley makes the complaint that "all large pieces in figures and laid upon a plain ground are very liable to crack." By far the greatest portion of his finest pieces are wonderfully free from fracture of any kind; while there are others, equally fine, split sometimes into rayed, but more often into fine and perpendicular lines. Attaching parts—such as ground work connecting figures, slender limbs, and sections of floating drapery, are those most usually affected by cracking. Border edgings in relief of vases and other pieces are sometimes found cracked, especially in the cases of spiral lines and delicate leafage.

CRAZING. A defect which is distinctly different from cracking. It can only affect ware covered by a glaze. It consists of minutely rayed cracks spread like delicate network over a piece. The much-prized "crackle ware" of the Chinese is porcelain purposely crazed or cracked. It is a defect due to the non-expansion of the glaze during firing, and is one from which all Wedgwood's fine cream-ware and other useful wares were wonderfully free. Now and then you find such pieces as sauce-boats, plates, and dishes from long and repeated exposure to grease and heat crazed, but not frequently. No wares stand long and rough usage so well as his. A test of inferior wares is crazing; a defect too common in the present day.

CRUET-FRAMES. Were made in cream-ware to match large dinner services, and were fitted with castors of the same ware, for salt, pepper, and sugar, and with bottles for oil and vinegar. In this complete state they are rare. There is one in the Bohn and another in the Bragg Collections.

CRYSTALLINE. A term applied by Wedgwood to a section of his terra-cotta vases. They are known by the various names of porphyry, granite, Egyptian pebble, agate, black marble, &c., because they resemble in hardness, mixture, colour, and polish these and other beautiful stones

of the siliceous or crystalline order. His vases with bodies mixed throughout are all crystalline.

CUPS. Small vessels of various forms. Wedgwood's cups for jellies, custards, creams, preserves, and other delicacies of dinner and dessert are often of exquisite form and always of finish. He made eye-cups in his crystalline bodies.

CYLIX. From the Greek. A wide flat saucer with a central foot and two handles. Now generally termed *patera*, though that word is more properly applied to cups without feet.

CYMATION. From the Greek. Wave moulding. Imitated as an edging both in bas-relief and in enamel.

DÉJEUNERS. Small breakfast or tea services, so termed. A *déjeuner* consists of a tray, one or more cups and saucers, occasionally a teapot, a cream jug, and a slop basin. Wedgwood, who probably derived his idea of *déjeuners* from specimens in Dresden, Sèvres or Chelsea porcelain, made sets in basaltes, cream-ware, cane-ware, and jasper. Sets in cream-ware were plain, enamelled, or printed. Those in jasper were always beautiful and often costly. Many perfect examples are extant.

DESIGN. The sketch or study for a piece. The first preliminary to the execution of a work. Wedgwood's artists—including Flaxman—first made a sketch, and from this, when approved of, a more perfect design was wrought. Among the Mayer MSS. are Flaxman's two rough sketches for the design of the bas-relief of the "Manufacturers' Arms." A copy of this bas-relief is now, apparently, unknown.

DIAPER. A beautiful kind of decoration applied to plain surfaces, and derived from the Middle Ages. Through his later period Wedgwood used diaper—or as some might call it, chequer-work—in many variations, for the ornamentation of his ware, more especially for small vases, *déjeuners*, and tea-sets. His diapers stand generally out in relief; the leafage or quatrefoils being white, and the minute boss or central ornament of the body-colour, or else a contrasting colour. When plain squares intervene, his diapers have much the appearance of dice-work. See for examples "Life of Wedgwood," vol. ii. pp. 505-517.

DOLPHIN. Wedgwood copied this subject from the antique, as also from the period of the Cinquecento. He used dolphins with excellent effect as supports for candelabra. See "Memorials of Wedgwood," plate xviii.

DRAPEY. A flowing ornamentation of folds, in relief. Much used by Wedgwood on his finest vases in basaltes. His drapery appears to have been copied from the marble vases of the Renaissance.

DUMMIES. Pieces in earthenware so made as to represent pies and tartlets. They were much used during the famine period—1795-1802.

The hollows within were for holding such cheap and easily prepared articles of food as rice, sago, furmety, &c. Many specimens are preserved. Another sort of dummy is curious though rare. It consists of an elongated solid cone or wedge with a thin, outstanding base. This is prettily enamelled, in some cases printed, with gay-looking flowers. A clear jelly was apparently run over this; and the flowers showing through, an ornamental piece for the dinner-table was formed. There is a nice specimen in the Bragg Collection.

EGG AND TONGUE, OR EGG AND DART. A beautiful ornamental edging much used in the decoration of antique vases. It has the effect of an elegant fringe, or of a running series of tassels. We find it, in relief, on the finest of Wedgwood's jasper vases, painted on his encaustic vases, and used as a bordering, in varying colours, not only on his enamelled but on his printed table services. As a lip and plinth edging on vases it is most graceful.

EGYPTIAN BLACK. The old name of the basaltes ware. Wedgwood by hardening and generally improving this body brought it to the condition of the true basaltes. Hence its name.

EGYPTIAN FORM AND STYLE. Exemplified in the canopic vases, in the lotus vases (see "Wedgwood and his Works," plate xxii.), in many of the red on black and black on red inkstands, and other pieces.

EGYPTIAN PEBBLE. One of the crystalline terra-cotta mixed bodies of which the colours are red, brown, and white.

ENAMEL PAINTING. Hand painting; the colouring materials being a combination of the metallic oxides. To these a flux is added which on fusion, by firing, renders the colours permanent and gives them a resplendent appearance. This style of painting is always in slight relief.

ENCAUSTIC. A sort of fresco painting whereby the colours, which are without gloss fuse with the mass in firing and become an integral portion of it. Wedgwood's black vases, painted after the antique, are all encaustic.

ETRUSCAN FORM. Vases and other pieces shaped more or less after the finest examples found in the cemeteries of old Etruria. Wedgwood applied the term Etruscan so generally to form, that vases in various bodies are so distinguished.

ETRUSCAN PAINTED. The same as encaustic painted.

FEATHER EDGE. A border pattern seen frequently on useful ware. It may be impressed, enamelled, or printed. There are several varieties. Sometimes it is placed between gadroons, sometimes it has a serrated edge, at others the serrated edge dies away on the body; but the general rule is for the feathering to die away into the body colour. Feather-edge is found in almost every colour.

FESTOON. An ornament in relief, variously suspended from terminals, bosses, heads, ribbon-ties, &c. Festoons may be of drapery, animals' skins, fruits, flowers, husks, or cords on which musical instruments and other devices are suspended. The variety of Wedgwood's festoon ornaments is great, and their grace undoubted. Many of his enamelled patterns are after the type of the festoon.

FIELD. The same as plane or surface. A bas-relief rests necessarily on a field.

FIGURES. A term applied to representations, of whatever size, of the human body. Wedgwood's figures are chiefly in basaltes. They range in height from two feet to six and a half inches. In his first and early period he made figures as also busts in earthenware variously coloured and painted.

FIRING. The process of burning all descriptions of ware in the potter's kiln.

FLUTING. Semicircular or square indents running spirally or perpendicularly on the body of a vase or other piece. Fluting is done on the engine lathe. In all its variations Wedgwood used fluting with marvellous effect. It is an essential feature of the finest basaltes vases of the Wedgwood and Bentley period—1768-1780.

FORM. The same as shape. The form of a vase means its outline or external appearance. Wedgwood excelled in form, and following the ancient potters, he made great use of the ellipsis in his outlines. His forms in useful pottery—witness his cream-cups, his mustard-pots, his salt-cellars, his fruit-baskets, and countless other objects—are simply perfect. They often show much originality of conception. Many such pieces were in the first instance shaped out or formed by himself. He made great use of the oviform or egg-shape, as well as the ellipsis.

FOXES' HEADS. Drinking cups made in the shape of a fox's head, and copied from the rhyton, a Grecian form; copies were generally rimmed with silver. Examples are not uncommon.

FRAMES. Frames in earthenware were made at an early date, but were not found to answer so well as those formed of metal. Frames are generally in basaltes; but some large medallions are still extant which have frames in red, light puce, and brown. The ornamental part generally consists of reed and strap-work.

FRIEZE. The central portion of the entablature of a chimney-piece. Hence, many of Wedgwood's finest bas-reliefs were intended to serve as friezes. Running friezes were also occasionally made for the adornment of internal walls, at the highest point where they meet the ceiling. The dining-room and drawing-room at Etruria Hall, as also the same class of rooms in Mr. Bentley's house at Turnham Green, were thus decorated.

Of this latter class of friezes, there is a section in the Mayer Museum, Liverpool, figured in "Wedgwood and his Works," plate xi.; but it needs the cornice or upper moulding, as also the lower or architrave.

GEM. A term used in relation to all cameos intended for setting as jewellery. Wedgwood also uses the term "gem frame," which probably means an ornamented frame.

GILDING. The process of ornamenting pottery with gold. Wedgwood used gilding very sparingly, except in relation to his crystalline terra-cotta vases and some few forms in jasper. Much of his useful ware in dinner, dessert, tea, and coffee services was finely gilt. "A pierced and gilt service" in cream-ware was perfection. His gilding was rich, well put on, and stands admirably the tests of time and wear.

GLACIERS. Ornamental vessels for holding ice. They formed a part of all superb dinner and dessert services, especially if prepared for foreign countries. Wine bottles, possibly glasses, were placed within them. Fine examples are extant in jasper. The glaciers of the famed Russian service were painted in enamel with the choicest landscapes.

GLAZE. The transparent coating which covers the surface of pottery. Wedgwood's cream-ware was rendered like ivory by the perfection of its glaze; but his chief ornamental bodies were terra-cottas, and thus without glaze.

GOLD BRONZE. One of the lustre bodies. Of this beautiful ware there are several shades, from darker to lighter. Specimens are now rare. Wedgwood's gold bronze was the application to pottery of a receipt given to him by his friend Dr. Fothergill, the Quaker physician, for gilding ordinary picture frames. See "Wedgwood and his Works," plate xxiv.

GRANITE. A crystalline terra-cotta body. Much seen in fine vases. The colours mixed are grey, white, and black.

GRANULATED. A peculiar surface-finish found only on fine works and in the pale blue jasper body. It consists of very minute dimples, about 1200 to the square inch, very smooth to the touch, but giving a "dead" or "matted" appearance to the ground; and thus affording greater contrast to the adjacent white figures. Specimens of granulated bodies may be seen figured in "Life of Wedgwood," vol. ii. p. 513, and in "Wedgwood and his Works" plate xxiv.

GREEK FRET. By some called the *mæander*. Also commonly known as the "key" pattern, from its close resemblance to the wards of a key. It consists of a continuous arrangement of straight lines turned up and along and down, but always at right angles, and forming in its more intricate developments a sort of horizontal maze. This, like several other elegant borders, is derived from the antique vases so much admired

and copied by Wedgwood. It is used chiefly in relief, and on the plinths of vases. In its simplest form, it is almost always found on works after the Egyptian style, in red relief upon black, or *vice versa*.

GRIFFIN. A fabulous animal used as an ornamental figure in works of art. Wedgwood uses the griffin as a support to pedestals, one at each squared or rounded corner. Splendid specimens of this class of pedestals are in the Collections of Sir D. C. Marjoribanks, Bart., and Dr. Sibson, F.R.S. They are low, or, as it may be termed, cushion-form, and serve as supports to superb examples of the Homeric vases.

GUILLOCHE. This is distinct from the Chain pattern, and also from the Ribbon border. It is formed by two flat bands intertwining more or less closely, but with geometrical exactitude. The bands may be either plain or decorated. This also is derived from the Greek, and is used chiefly in relief, forming a very graceful and flowing border. The interstices are sometimes decorated.

HEIGHT. This term specially refers to the perpendicular measurement of bas-reliefs and vases. The average height of forty-two vases in the Bragg Collection, including plinths, but never pedestals, is 10 in. The height of bas-reliefs of various forms varies from 1 in. to 26 in.

HELIX. Or "wave ornament." This elegant pattern is copied from the Greek and Etruscan vases, and is used by Wedgwood in its several varieties in relief, in encaustic painting, and occasionally in enamel. It consists of a repetition of spiral forms, so connected as to somewhat resemble the outline of crested waves. It may be seen on many fine vases and their plinths.

HOLY-DOOR MARBLE. A crystalline mixed body. Connoisseurs are of opinion that the colours are light puce, gilt and white. It is common, and in many instances is a mere lustre-ware.

HUSK. A small congery of leaves spread open at one end like the covering of ripened oat grains. Husks are generally found strung in festoons, increasing in size from each end to the centre, where the husks become larger and stand thickest. Husk festoons are found in relief on many basaltes and jasper vases; and they are occasionally used as an enamelled pattern, though in that case strung on a wavy or straight line.

HYDRIA. The name of a Greek vase used for holding water. Wedgwood copied Hydriæ in several variations, both in basaltes and encaustic painted.

INKSTANDS. Vessels for ink. To be found in all forms and bodies. Choice examples are figured in "Wedgwood and his Works" and "Life of Wedgwood," vol. .

INTAGLIO. Figures or lines *cut into* a substance, thus being the opposite to "cameo," which is substance laid on or elevated. A large portion

of Wedgwood's intaglios were intended to serve the purpose of seals. He profusely copied the finest examples of antiquity, at first from Tassie's pastes, and afterwards from the gems themselves; the contents of the choicest cabinets and collections in England and on the continent being placed at his disposal. By his labours in this direction of true art he hoped to check the barbaric taste for feudal ornament, but only partially succeeded. Almost all his intaglios as seals are in the basaltic body, or in a mixed body of blue and black,—these two colours being in laminæ. As seals, intaglios are highly polished. Choice specimens were often set in rings. Those of larger size were prepared and sold in sets for cabinets.

IVY. A border pattern copied from the Greek vases. It will be seen on some of Wedgwood's Etruscan painted vases; but more generally he used it as an enamelled bordering on services of cream-ware. There it will be found in its three antique variations of little heart-shaped leaves. He varied his colours both in the leaves and ground beneath. Thus we find blue ivy and black ivy. These were among his most popular patterns. He also copied natural ivy in the most exquisite manner; and the pattern being hand painted, it was confined to choice and costly services.

JARDINIÈRE. A flower tray or box. Jardinières were a later production than bouquetiers; and while the latter were for cut flowers and bouquets generally, the former appear to have been somewhat analogous in form to our modern flower-boxes and trays in terra-cotta, as also in highly vitrified earthenware, and were adapted for growing plants and flowers.

JASPER TERRA-COTTA. Wedgwood's celebrated composition or body, in which his finest works are formed. We first hear of it by this name in 1775, and he brought it to its ultimate perfection in 1779. But his trials extended over several previous years. Its chief ingredient was at first the carbonate, and later the sulphate of baryta, which he procured till 1779, and it may be later, from Ecton lead mine in Derbyshire. It readily incorporates the metallic oxides, is densely hard, comes out sharp from the mould, and is capable of high finish by the hand of the modeller.

JASPER CRYSTALLINE. One of the mixed and crystalline terra-cotta bodies. It is to be seen chiefly in vases. The colours are green and brown, or red.

JAUNE ANTIQUE. A variegated and crystalline terra-cotta, seen in vases. The colours are black and rich saffron.

JEWELLERY. Cameos mounted in gold as ornaments for the adornment of the person. Fine jewellery was always on show in the London ware-rooms. Wedgwood employed the best mounters of his time. They

included Copestake of Uttoxeter; Pollard, a famous engraver, and a friend of Bewick; Boulton of Soho, and Burley of Great Charles Street, Birmingham.

KEEPING. A term which in respect to fine-art pottery means a true balance and relation of parts, as also of style. Thus, if a vase is antique in form, so also to be in "keeping," the bas-reliefs must be classical in design, and the foot, plinth, handles, antefixal ornaments, beading, flutings and borders, carry out a perfect idea of antique art. "Keeping" holds good to every style.

LAMPS. Articles of this useful class are found in almost every form, size and body. Examples copied from the antique prevail. Tripod lamps are intended for three lights; and many specimens of lamps in jasper of two colours still remain.

LATHE. The instrument by which the potter shapes, smoothes, ornaments, and sometimes polishes his forms or materials. A great variety of tools are adapted to the movements of the lathe. It came early into use in the Staffordshire potteries; and Wedgwood not only added to its working capabilities, but was indebted to it for many very choice ornamental effects.

LAUREL BORDER. A favourite enamelled bordering. There is blue, brown, and green laurel. The leaves are thickly, sometimes thinly, placed along a straight or waving line. The laurel leaf is also used with good effect in the festoons and other ornamental parts of jasper vases. Laurel festoons, richly gilt, are often seen on those of crystalline terra-cotta.

LEAFAGE. The leaves of plants, trees, and flowers, which, conventionally treated, have been adapted to ornamental purposes.

LUMP. That portion of the internal part of old vases just above the head of the screw. This lump, in the opinion of some connoisseurs, is a sign of fine and choice specimens, particularly if in basaltes.

LUSTRE-WARE. Pottery coated or covered with metallic oxides. When passed through the enamelling oven, the result is a brilliant hue, partaking of the nature of gold or silver, according to the oxide used.

MARBLE. Such of the crystalline terra-cotta bodies as were made to imitate various coloured marbles.

MARKS. The names of "Wedgwood," "Wedgwood and Bentley," letters, numerals, tool-marks, and other signs placed, for the purpose of identification, upon the various wares made at Etruria. See for exemplification of marks, from page 41 to 65. See also "Tool Marks."

MÆANDER. In ornamental art, this term describes a peculiar design, often met with as a decorative border on vases and other pieces. The best writers on art include the terms "Greek fret" and "Greek key"

under the term *mæander*. See Birch's "History of Ancient Pottery," vol. ii. pp. 3-4; Fairholt's "Dictionary of Terms in Art," under "*Mæander*." This design is derived from the finest Greek and Egyptian work, and was used by Wedgwood upon vases, plinths, pedestals, and other pieces in relief, as also in encaustic painting. It was also used in its several variations on useful ware. "*Brain-pattern*," exemplified in border patterns, "*Life of Wedgwood*," vol. ii. pp. 344, 345, No. 23, is also a pure *mæander*. Remark also Nos. 13, 29, 36, 39, 40, for the several variations included under the generic term "*mæander*." No. 29 is the Egyptian variety.

MEASUREMENTS. All dimensions should be expressed in inches and parts of an inch, thus— $20\frac{1}{2}$ inches. The "height" of a vase should always include the cover or lid with its ornamental top, or else should state "without cover." The "height" of figures, busts, and vases should include plinths, but not pedestals, which latter may be given separately. The width of a vase or cup should be measured at its greatest external body diameter. In some cases where the handles project considerably a second measurement may be desirable, stating it to be "across handles." Tablets, plaques, medallions, and cameos should be measured in height and width across the whole piece of ware, and not confined to the mere subject portion, or decorative work. If writers on fictile art, dealers, and amateurs in their correspondence, and even auctioneers in their catalogues would give dimensions as well as colours of all important pieces, it would greatly facilitate comparisons, and in the latter cases tend to promote business.

MEDAL. A small circular piece of metal, usually of silver or of bronze, stamped with a design or portrait. Wedgwood's medals, chiefly in basaltes, include sixty copied from Dassier and commemorative of Roman history, heads of illustrious Romans, the twelve Cæsars, the emperors, the popes, and the kings of France and England. In larger sizes, the medals become portrait-medallions.

MEDALLION. A larger kind of medal, which, instead of being circular, is usually oval. Wedgwood's portrait-medallions in biscuit, in basaltes, and in jasper, of two colours, are examples of the class of smaller medallions. The larger are often important bas-reliefs, including such subjects as the "*Choice of Hercules*," the "*Centaur Teaching Apollo Music*," &c. &c. Another class, namely, medallions impressed, is seen in the "*War of Jupiter and the Titans*," "*The Marriage Supper of Perseus and Andromeda*," and others. Medallions may be round, upright, or longitudinal. The smaller range from 2 to 5 in., the larger from 5 to $11\frac{1}{2}$ in. For various examples, see "*Life of Wedgwood*," vol. ii., "*Wedgwood and his Works*," and "*Memorials of Wedgwood*."

MELON. An elegant covered cup or box, shaped and coloured as a melon. It was used as a receptacle for honey, sugar, preserves, as also as a toilet box. Melon-ware was made at an early date in the Potteries. It belongs to the class of Whieldon-Wedgwood wares. Wedgwood made melons, coloured and uncoloured, till far into the middle period; but a marked example is apparently unknown.

MILITARY TROPHIES. The spear, shield, helmet, and sometimes breast-plate, variously disposed, and hung suspended on fillets or on laurel or drapery festoons. Used as an ornament both in relief and in enamel painting. Much used by Wedgwood as an elegant decoration for the supporting columns of his chimney-pieces. Several choice examples are extant.

MODELLING. The art of constructing representations of things in clay. This is the first process in production, and is necessary in order to the taking casts therefrom in plaster of Paris, as moulds for reproduction. The beauty and perfection of fine-art pottery depends much on modelling.

MONTETH. An elegant vessel used for keeping glasses cool in water. Monteths form a part of all Wedgwood's finest dinner and dessert services.

MOULD. The matrix used in casting figures or ornaments, whether in "the round" or in partial relief. Much of Wedgwood's fine-art pottery was cast in moulds.

MOULDING. A kind of ornament which finishes or heads a piece. Wedgwood made mouldings in jasper for the finish of wall-friezes, the ornamentation of door and shutter panels, and many other decorative purposes. The term "moulding" is sometimes applied to the ornamental edgings of vases, plinths, pedestals, &c.

MORTAR MATERIAL. A compact, hard porcelain, invented by Wedgwood in 1779. Mortars, evaporating pans, digesting vessels, basins, filtering funnels, syphons, tubes, and other pieces useful in chemical experiments, were made in mortar material. It still retains its utility and fame; and the mortars of modern Etruria are as famous as the old.

MUSICAL INSTRUMENTS. Ornaments both in relief and in enamel, used in the manner and for the purposes described under "Military Trophies." The instruments are generally the flute, the cymbal, the pipe, &c. They are found frequently on vases and other decorative pieces.

MUFFLE. The kiln or oven, generally constructed of iron, in which the enamel painter burns in his colours. In Wedgwood's time, muffles were small and portable. They were fed either with billet-wood or charcoal.

MYRTLE PANS. Large tub-like receptacles for myrtles and other evergreens. They were generally made in cream-ware, the hoops, impressed, being coloured or uncoloured. An entire set is extant in the Kettel Collection.

NUTS AND SCREWS. Those fastenings which, passing through the foot of a vase, or the lower portion of a figure, confine it to its base or plinth. Sometimes they are of iron, but generally of brass.

OLIVE LEAF. A beautiful ornament which, as a thick wreath or festoon of leaves, decorates many of the crystalline terra-cotta, the basaltes, and jasper vases. In some cases, the olive leaf is all but identical with the laurel leaf. The vases on which this style of ornament appears are almost always very fine.

OPAQUE. Semi-transparent. The term may be applied to the material of the reliefs, as seen in the finest cameos and bas-reliefs, more especially the thinner portions, and through which the colour of the field or plane is partially visible.

ORIENTAL. Those enamelled patterns on table and dessert services which, in gilt and bright colours, marked the first two decades of the present century. They were interpretations, rather than servile copies, of patterns on oriental porcelain.

ORNAMENT. The accessory parts of a work, which add to its beauty or effect, such as on vases, the bas-reliefs, borders, festoons, terminals, &c.; on enamelled ware, landscapes, crests, &c.

OVIFORM. Having the shape of an egg. The finest vases of antiquity are of this form. Wedgwood was aware of this, for he wrote to Bentley, "I observe what you say upon the egg; you know it is a favourite form of ours for vases."

OVULO. A moulding copied from architectural designs. It consists of an inner curve united to or turned into an outer curve, somewhat as the letter S. It is a term also applied where the oval body-form of a vase is turned into a reversed curve, either at the neck or base.

PAINTED. Decoration by the hand in encaustic or enamel colours.

PARALLELISM. A likeness of parts; keeping. As, in the supports of a tripod or pedestal, a likeness in the supporting figures; in vases a keeping in the style and character of the bas-reliefs, borders, handles, terminals, and other decorations; or, in useful ware, a true likeness and balance of one piece or part to another.

PASTE. A term occasionally applied to the body or material of pottery. Thus, a "thin" or "thick" paste—a "hard" or a "soft" paste. The Whieldon-Wedgwood wares are said to have a "thin paste," namely, a delicate or light body. Wedgwood excelled in the lightness of his wares.

PASTILE BURNERS. Vases, dishes, tripods, and tazze of various sizes and forms, in which pastiles or perfumed paste could be burned. Like pot-pourri vases they had perforated lids for the emission of the odour. They were made in various bodies; but chiefly in red and black. Pastile burners were introduced between the years 1805-1807. They were used for perfuming halls, galleries, staircases, and dining-rooms. There is a copy in the Bragg Collection figured in "Wedgwood and his Works," Plate xxvii. It is in basalt, and in the form of a tripod supported by dolphins. It has a most unusual mark upon it, "Josiah Wedgwood Feb. 2. 1805." Other copies similarly marked are in the Falcke and Jermyn Street Collections. In one or two cases the figures of the year, through the carelessness or ignorance of the workman, are transposed thus: 1085 for 1805.

PATERA. A saucer-like vessel. Wedgwood made pateræ in all his bodies. Those examples which are encaustic painted, or in basalt, are often very fine.

PATINA. A basin or bowl. Wedgwood in his useful wares reproduced, and probably unconsciously, many antique forms. Not a few of his fruit and bread baskets are in shape no other than ancient patinæ.

PATTERN. The original piece or specimen from which copies are made. The term more especially refers to the forms, borderings, and other decorations of painted and printed ware. Wedgwood, in the first instance, cut out many of his patterns on paper, as also those for vases and works of higher art.

PEBBLE. A generic term applied to the various crystalline terracotta bodies; but more especially applied to those which in mixture of colours approach nearest to the natural stone, as agate, granite, and serpentine.

PEDESTAL. A term which, taken literally, means the base or foot of a statue. It should not be confounded with the plinth. It is a separate stand, which serves to elevate very considerably the object placed thereon, and is generally finished by a moulded cornice at top and plinth at bottom. Wedgwood's pedestals include many antique forms, as the tripod, the cippus, the column, and others. He never aimed, as it seems, to match pedestals to his vases.

PEONY. A gay pattern painted under a high glaze, upon black earthenware. It belongs to the period 1805-1815. It is not uncommon. The peony pattern appears upon many pot-pourri vases.

PICTURE. Wedgwood applied the word "picture" or "pictures" to all those fine bas-reliefs and large medallions which were intended for insertion in panelling. At first frames were made of framing or the same bodies as the pictures. But their weight and perhaps brittle-

ness led to their being gradually superseded by those of metal or plaster gilt.

PIERCED. Punctured with holes in various patterns. This style of decoration was derived from examples in oriental porcelain, and the first European imitations were made apparently at Dresden. Piercing was applied by Wedgwood chiefly to the edges of cream-ware dessert plates, compotiers, fruit dishes and baskets, as also as a central encircling ornament. He had the exquisite taste to round the angles or edges of his pierced patterns, and thus they stood out in marked contradistinction to imitations made at Leeds and elsewhere. This ware was necessarily fragile, and hence little of it has reached our day; but in the old invoices no patterns are more commonly mentioned than "pierced and gilt." Examples, if discovered, are worthy of the connoisseur's greatest care.

PLANE. A level surface. A term applied to the ground or field on which appears a design in bas-relief.

PLAQUE. The word means literally a plate or flat piece. In reference to Wedgwood's fine-art works it is a generic term for bas-reliefs larger than cameos, whether their form be round, oval, square, or long square. In some cases the term more especially refers to pieces impressed in moulds, as the "Marriage of Perseus and Andromeda," "Feast of the Gods," and others.

PLINTH. The base below the proper foot of a vase or other ornamental piece, frequently square or octagon. Plinths were always made separately, sent thus to London, and then added to their appropriate superstructures by nuts and screws.

POLISH. A high finish of the surface produced by mechanical means on the "body" of the ware; quite distinct from any "glaze," which is a vitreous coating superadded upon the "body." Upon the question of "polish" there is, among connoisseurs, some difference of opinion.

PORPHYRY. A dark granite-like body coloured red, black and green, and used in vases and bouquetiers. Another variation is of a rich purple brown colour. Porphyry was the latest of Wedgwood's imitations of crystalline stones.

PORTRAIT. The resemblance or likeness of a person. Wedgwood's labours in the direction of portraiture both antique and modern were in their results most fine and successful. A very large number of portrait medallions have descended to our time, and for perfection of modelling, undercutting, and general finish remain unrivalled. Portraits are to be found in all his bodies; but the majority are in basaltes, unpolished and polished, in white biscuit, in creamy coloured biscuit, in waxen biscuit, and occasionally in white jasper, but much more frequently in jasper of two colours. The individuality of some few of the portraits is apparently

lost to us, as in our day they cannot be recognized. They are portraits probably of relatives, personal friends, and of those whose fame, whether local or general, was too ephemeral to last beyond their generation.

POT-POURRI VASES. Decorated vessels for containing rose leaves and other scents were formerly much used. The upper cover was pierced to allow the fragrance to pass; but an under lid, fitting closely and without perforations, was added to stop the egress of the odour when not desired.

POTTERY. As distinguished from "porcelain." It is opaque and not translucent. It is a common and vulgar error to call pottery "china" or "porcelain," but the distinction is a very striking one.

PRESSED. A term applied by potters to the process of forcing into and shaping bats of clay in moulds. Pressed ware is also called "hollow ware." All pieces which are not thrown, that is, formed on the potter's wheel, are pressed or shaped in a mould.

PRINTED. In contradistinction to hand-work painting or enamel. In printed ware the designs are first engraved upon copper, then coloured and impressed on paper, which in turn is transferred to the biscuit-ware. The paper is then washed off, and the colours remaining are burnt in.

PYROMETER. An instrument invented by Wedgwood for measuring degrees of heat. It is not absolutely faultless, but it lends valuable aid to the potter, glass-blower, and metallurgist, and is in extensive use.

QUATREFOIL. An ornamental arrangement of small leaves. Quatrefoil is always in relief, and found as a body decoration on many choice specimens of jasper ware.

RELIEF. This term means in relation to fine art pottery, *raised above the surface*. Works in relief are of three degrees of elevation, viz., high relief, middle relief, and low relief. Wedgwood rarely employed any other than low relief, though he often complained that his designers and modellers, even including Flaxman, worked in too flat a style.

RHYTON. A drinking cup or horn of a peculiar shape, generally in the form of a dog, a fox, or a deer's head. Wedgwood called his rhytons "foxes' heads." He copied from the antique and in basaltes, and examples were almost always edged with silver.

RIBBING. Adorned by slightly protuberant or outstanding lines. Also known as reed-work. Ribbing is effected by the movements of the lathe. There are several variations of ribbing. It is found on vases as an edge bordering, as a decoration on picture-frames of earthenware, this generally in combination with strap work, and the surfaces of ornamental services and pieces in jasper are sometimes ribbed. See for examples "Memorials of Wedgwood," plate xxvi. and "Life of Wedgwood," vol. ii. p. 505. Fluting and ribbing are found often in combination.

RIBBON BORDER. A most beautiful and elegant method of decoration, found generally on choice examples of Wedgwood's latest and best period. Ribbon borders, in their several variations, were derived originally from the Cinquecento; but the example most used by Wedgwood—that of a corded fillet, the spaces enriched with trefoil leaves and berries,—was designed by Flaxman. It appears as an edge border on countless objects in jasper. The celebrated snuff-box of the Barlow Collection shows the ribbon border in exquisite perfection. See "Life of Wedgwood," vol. ii. pp. 505, 521, 531.

Rosso ANTICO. Red ware. So named from a deep-toned red marble used by the ancient statuary, and the colour of which was imitated by the ancient potters. Wedgwood's red body never approached the excellence of that of antiquity. The red ware of the second period, 1795-1843, excels that of the first, 1753-1795. Many examples of the second period are very choice.

SCALE ORNAMENT. A beautiful decorative effect produced by overlapping scales after the manner of ridge-tile work. It was copied from the vases of Nola. Wedgwood used the scale ornament as an encircling wreath for vases, plinths, and other fine pieces. In cases where the convex of each scale is more pointed than curved, it is often difficult to distinguish between the scale and the olive leaf or laurel leaf ornament. Scales are almost always used as an encircling wreath, never like leaves as a festoon. It is to be seen also on the dome-shaped covers of some fine jasper jars.

SCALLOP. A simple yet elegant edging, found frequently in connection with cream-ware services. It was much in vogue prior to and at the date Wedgwood commenced business for himself; and the beautiful tortoiseshell, melon, cauliflower, and other coloured wares of his two cousins (Dr. Thomas Wedgwood, senior, and Dr. Thomas Wedgwood, junior, father and son), as also the same style of wares made by Whieldon, were frequently scalloped, the scallops being at times finished by a ribbed line. Much of Wedgwood's early cream-ware was scalloped; and he also applied this charming decorative effect to many fine pieces in basaltes, in cane ware, and in jasper. See the beautiful tureen or wine-cooler from the De La Rue Collection figured in "Life of Wedgwood," vol. ii. p. 503; or the flower-pot from the Barlow Collection, p. 407. The scallops vary from a slightly indented line to curves fully pronounced.

SCREWS AND NUTS. See under "Nuts" and "Screws."

SEALS. A matrix capable of imparting a raised impression to anything on which it is pressed. The larger portion of Wedgwood's intaglios are intended to be used as seals. He bestowed enormous pains and

cost on this section of his labours. The infinite beauty as also infinite variety of his seals are known best to connoisseurs. They are made chiefly in basaltes, and what he termed onyx, a body of black and blue laminated. Almost all seals were very highly polished, shanks as well as bevells and surfaces; and many were sold set with gold shanks and swivels.

SEAU, SEAUX. Literally a pail, bucket, or bowl. Seaux formed a part of all costly dinner and dessert services, particularly if intended for foreign countries. Their special use is not very clear. A choice pair of seaux in sea-green jasper is in the Marjoribanks Collection.

SERPENTINE. One of the crystalline terra-cotta bodies, of which the mixture is coloured green, grey, and yellow.

SERVICE, SERVICES. In pottery, a collection of articles wherein, or upon which, food of whatever kind, solid or liquid, can be *served*. A service may appertain to breakfast, luncheon, dinner, dessert, tea, or supper. Wedgwood revolutionized the domestic tastes and habits of his time, by adding to the general service of the table countless charming and necessary articles. His inventive faculty in this direction is even more surprising than his exemplifications of beautiful form, subdued colouring, and well-adapted ornament.

SHARP. The perfect and full in outline. Applied to bas-reliefs, especially those of portraiture. A profile or a decoration is said to be "sharp" when it brings out the full idea, outline, or intention of the modeller.

SILVERED WARE. One of the lustre wares. The oxide of platinum is used for making silver lustre. But "silvered ware" is a term which more strictly refers to a beautiful style of decorating a black earthenware body with patterns in dead or burnished silver. In this latter form it was introduced in 1791. An exquisite example in black and silvered ware from the Falcke Collection is given in "Life of Wedgwood," vol. ii. p. 585.

SLIP. A technical term for the fluid mixture of pulverized clay or flint. The mass from which both pottery and porcelain is made is derived from slip, carefully evaporated. Slip in a liquid form is used for uniting handles to bodies, for cementing bas-reliefs to their fields, and for many other purposes.

SPHINX. A fabulous monster, found figured in both Egyptian and Grecian sculpture. Wedgwood copied both Egyptian and classical sphinxes as supports for lights, for tripods, for pedestals, and as a decorative ornament for balusters, bookcases, &c. A Grecian sphinx in basaltes, from the Jermyn Street Collection, is figured in "Life of Wedgwood," vol. ii. p. 159.

STATUE. A work of plastic art made in clay. Wedgwood excelled in small statues, and might have left to posterity a far larger number than he did, had his time been less engrossed by his efforts to excel in the direction of bas-reliefs and vases. Many of his small statues are extant in various collections. His statue of Zingara, 17 in. high, is given in "Memorials of Wedgwood," plate xxviii.; the Cupid and Psyche are known; and the exquisite figure of Rousseau, 12 in., has been lately added to the Bragg Collection. His statues are chiefly in basalt; but a few in fine white terra-cotta and in cane colour are known to connoisseurs.

STRAP-WORK. A peculiar kind of ornament, much used in the later days of the Renaissance, and derived, it is said, from Byzantine art. It consists of narrow fillets or bands, variously crossed and interlaced. Wedgwood uses strap-work only in its simplest forms,—generally as two fillets placed crosswise over reeding. It is seen as a lip-bordering on vases, more rarely as an edging to plinths, and frequently as a decoration on picture frames.

SUPPER TRAYS. Small services, consisting of four separate covered dishes, sometimes rather flat, sometimes much raised, which nest together, and form, as it were, four equal divisions of a ring or wheel, the central circular space being occupied by a pile of twelve plates, surmounted by a sauce-dish. The trays are generally of the same body and style of decoration as the service. Some examples had mahogany or other trays of wood, often beautifully inlaid. Supper services were made in many forms and bodies; and choice specimens are still extant.

TABLET. An ornamental compartment or piece with a flat surface. In pottery a tablet may be decorated with bas-reliefs or with paintings. The pieces which Wedgwood designated as tablets appear to be more especially those of a long square shape, or else high and narrow. His earliest tablets were enamel painted, to these followed encaustic painted, and contemporary with the latter were tablets enriched with the finest bas-reliefs. The term is a convertible one; a bas-relief being a tablet, and a tablet a bas-relief. All his bas-reliefs of sufficient size, and which are neither round nor oval, may be correctly termed "tablets."

TAZZA. A flat cup or dish with a foot and handles. Copied from Etruscan and Greek examples. Wedgwood made superb tazze in basalt; the bodies having all the effect of highly polished black marble. The Hooker and Apsley Pellatt Collections contain each a fine specimen. Large-sized tazze were formerly used as fonts in churches.

TEA-KETTLES. These articles of elegant luxury appear to have been suggested to Wedgwood by examples in oriental porcelain. He intro-

duced them in basalt ware as hot-water vessels, and they came greatly into fashion; ladies liking to contrast the beauty of their white hands with the fine black of the ware. In all their variation of form and ornament tea-kettles are surprisingly beautiful. In the Bragg Collection are many choice examples.

TERMINALS. Ornaments used to finish and decorate parts where different forms, curves, and lines meet. The junction of handles to the lips or ovolos of vases, the upper or suspended ends of festoons, the tops of vase-covers, the corners of tripods and plinths, where figures of any kind are introduced, exemplify terminals. Wedgwood beautifully varies this class of ornaments; and they include goat, satyr, serpent, and other heads, masks, human and animal and mythological figures, and conventional ornaments and symbols of many kinds.

TERRA-COTTA. Opposed to earthenware. A ware without glaze. The body of terra-cotta contains in itself a capacity for high finish and for polish, if necessary. It permits and preserves the most free and vigorous handling of the artist. Wedgwood's crystalline bodies are all terra-cottas.

TERRINE. From the French. The old term for tureen. The first English examples were probably copied from those of French manufacture.

TOOL-MARKS. Marks on ware effected by workmen for purposes of identification. For a large number of these marks, see from p. 49 to p. 58. The term tool-marks also applies to the evident traces of the modelling tool upon figures, foliage, &c., which have been finished by the artist whilst in the soft state, after being taken from the mould. Sometimes a very considerable time was expended thus by a skilful modeller upon a figure, bust, or tablet before it was fired, and this of course increased its value then as also now.

TREFOIL. An ornamental design of three small leaves. Wedgwood uses it in relief, as also in a few of his enamelled patterns.

TRINKETS. Cameos set as jewellery in gold or steel. Trinkets include watch-chains, seals, brooches, châtelaines, bracelets, shirt-pins, neck pins, rings, and many other ornaments, as used for personal adornment.

TRIPOD. An ornamental vessel or piece supported on three feet. Wedgwood copied the forms of his numberless tripods from the finest antique examples in bronze, as also from tripods depicted in fresco paintings, on gems, and on vases. He uses tripods as light-holders, as pedestals, as bouquetiers, and for other ornamental purposes. He occasionally made tripods on a large scale, as, in 1770, for his friend, Mr. Anson. Those modelled for use as bouquetiers, and containing an

inner purse-like vessel, are occasionally found off the perpendicular, the inner vessel swaying, as it appears, on one side more than on another. These defects arose from firing. See, for this ordinary fault, "Life of Wedgwood," vol. ii. p. 500. An example in the Sibson Collection is free from this blemish, as also is the one from the Bragg Collection, figured in "Wedgwood and his Works," plate xx.

TRITON. A sea monster. Wedgwood used tritons as light-holders. Some of his examples were copied from antique gems, others from Michael Angelo. A superb Triton, 2 ft. high, as also a Neptune of the same height, were modelled for Wedgwood by the eminent sculptor, John Bacon, in 1769. See a Triton candlestick copied from an old order-book, "Life of Wedgwood," vol. ii. p. 218.

TROPHY. A term signifying any group of articles intended to be emblematical, as, for instance, for "War" would be grouped a helmet, shield, spears, and flags. Trophies emblematical of Peace, Love, Plenty, &c., frequently occur on vases and pedestals. See under "Military Trophies" and "Musical Instruments."

UNDERCUTTING. A process connected with modelling. It is seen when the relieve figure or ornament, after being placed on the ground or "field," is cut away more or less underneath its edges, so that the outline appears to slightly overhang its base.

VASE. In modern fine-art pottery the vase is a vessel chiefly employed for ornamental purposes. Wedgwood copied the finest examples of antiquity, namely—

The *amphora*, *pelice*, *stamnos*, vases for holding wine, oil, or water.

The *hydria*, *calpis*, vases for carrying water.

The *crater*, *celebe*, *oxybaphon*, vases for mixing wine and water.

The *anochoë*, *olpe*, *prochous*, vases for pouring wine, &c.

The *cantharus*, *cyathus*, *carchesian*, *holcion*, *scyphus*, *cylix*, *lepaste*, *phiale*, *ceras*, *rhyton*, vases for drinking.

The *lecythus*, *alabastron*, *ascos*, *bombylios*, *aryballos*, *cotylicos*, vases for ointments or perfumes.

These forms may all be identified in his several works. Thus the unguentarium is copied in some of his earliest works, and as a sort of pepper-castor is to be seen in cream-ware, variously fluted and coloured. The scyphus, a drinking cup with two handles, is to be seen in all his bodies, and sometimes in red ware, mounted in silver as a sugar basin. And the stamnos or jar was another of his popular forms. So for the rest of the beautiful works of the ancient potters.

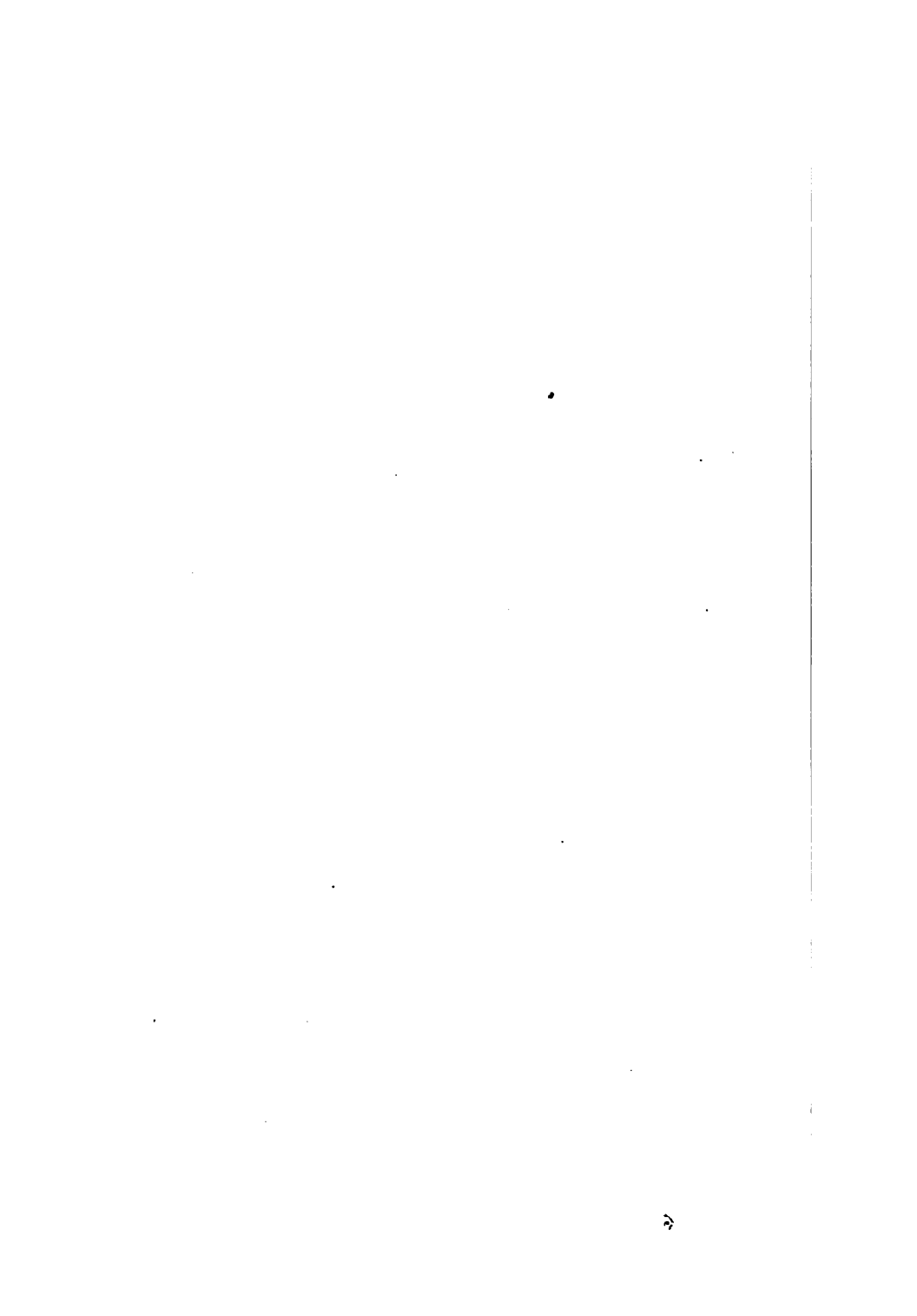
WARE. A generic term applied to objects made of clay, flint, and other earthy materials. Thus "porcelain" or "china ware," "earthen ware," "cane-colour ware," "cream-colour ware," "jasper ware," &c.

WHITE WARE. Earthen ware of a nearly pure white colour. Wedgwood very reluctantly changed the hue of his cream ware, and during his lifetime the introduction of a whiter ware was only partial. It was termed "pearl-white ware." A marked specimen in the Jermyn Street Collection shows that this "pearl," or "dead white ware," was identical with the ordinary white ware of the present day. Some of this ware is left in the unglazed or "biscuit" state. It would bespeak a vast advance in public culture and individual taste, were our tables again decorated with the fine primrose and saffron hues of Wedgwood's time.

WHIELDON-WEDGWOOD is a name given, with more or less certainty, to various specimens of coloured and, occasionally, decorated pottery, known to have been made during the very brief period Wedgwood was in partnership with Mr. Thomas Whieldon, one of the ablest potters of the time. They consist principally of vases, drinking mugs, basins, and other small ornamental pieces. The paste is thin, the whole piece very light; the glaze high, and very vitreous. The colours are, generally speaking, soft grays, browns, and puce. The vases seem copied from examples in marble, derived from the Renaissance, for the handles spring from the ovolo, but do not touch the lip. These, in some instances, show the stone-like colour of salt glaze; so also do the ornaments, which are generally the helix or anthemion border in a simple form. Some have festoon-work, with mask and serpent handles, and such pieces as are now extant, indicate the dawning taste of an artist and a colourist.

WIDTH. See the term "Measurements."







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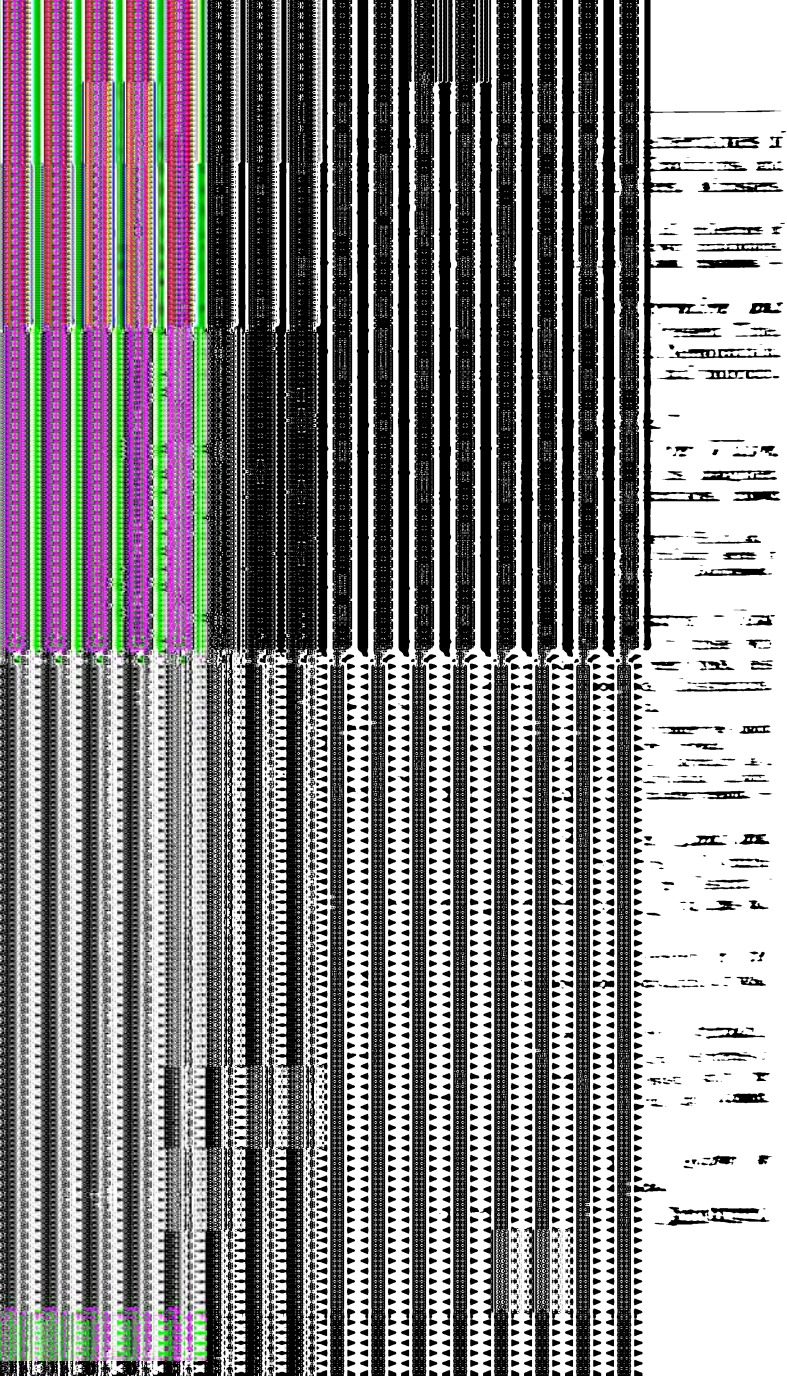
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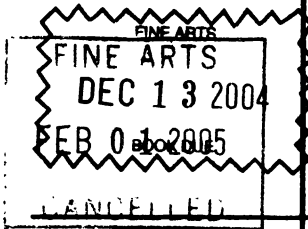
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